THE RESPONSORIAL PSALM TONES FOR THE MOZARABIC OFFICE

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Preface

The research for this study was carried out in Spain during the academic years 1964-65 and 1965-66 thanks to a Fulbright grant. I am, therefore, very much indebted to Mr. Ramón Bela and his staff at the Fulbright Commission in Madrid for their considerable assistance in making my two years in Spain both fruitful and pleasant. Miss Matilde Medina was especially helpful in arranging access to various libraries and introductions to numerous people. Also very helpful in this respect was Professor Luis Vázquez de Parga. The Benedictine community at Santo Domingo de Silos could not have been more generous. The warmth of their hospitality made working with their MS treasures an extremely pleasant experience. Dom Ismael Fernández de la Cuesta saw to my every need in the library there and very freely gave me the benefit of his own studies on Mozarabic Chant. Dom Germán Prado, who now resides in Madrid, was also very generous with his time and his counsel. In León, I was very graciously assisted by D. Luis López Santos and in Santo Domingo de la Calzada by D. Mariano Santamaría Alonso. I must also thank D. José López Toro in Madrid and D. Juan Francisco Rivera Recio in Toledo for facilitating the use of the collections which they oversee.

Special thanks are due to Professors Kenneth Levy and Lewis Lockwood for having read an earlier draft of this material and having offered some helpful suggestions. Professor Oliver Strunk inspired this project and oversaw its earliest stages, and to him go my profoundest thanks and admiration.

11/2/66

I wish to thank, finally, my wife Mary for the culinary delights which sustained the latter stages of this project and for her help with preparing the appendix and typing.

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I
Introduction

In 1930, Peter Wagner published what has remained the only study to appear in print of the responsorial psalm tones of the Mozarabic office.[1] This study was based primarily on that portion of the Santiago MS (the Book of Hours of Ferdinand I) which contains the night office, although comparison was made with MS 2.668 of the University of Salamanca Library (formerly Royal Palace MS 2 j 5), a source of a similar nature. In addition to making a classification of the tones employed, Wagner arrived at two principal conclusions. First, he concluded that because the notation of his two sources was "identical" there must have been a well founded tradition in the Spanish Church from which individual singers did not vary. Second, he concluded that within these psalmodic forms there was much freedom in the adaptation of the melodies to the texts -- a freedom never found within the forms of Gregorian music and thus suggesting a greater antiquity for the Mozarabic repertory. This freedom was such that a single intonation might appear with any one of several different mediants and final cadences.

Dom Casiano Rojo and Dom Germán Prado had reached a similar conclusion with regard to the freedom of application of psalm tones to texts in their brief remarks on the subject in *El Canto Mozárabe*, published only a year earlier. They asserted, furthermore, that in the León antiphoner a single tone accounted for 372 of a total 476 responds.[2]

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[1] "Untersuchungen zu Gesangtexten und zur responsorialen Psalmodie der altspanischen Liturgie," *Spanische Forschungen der Görres Gesellschaft*, Erste Reihe, II (1930), 67-113.

Further study of the matter, taking into account more sources, indicates that these conclusions are in need of fundamental revision. It is evident, first of all, that the so-called northern sources transmit two clearly distinguishable traditions for these melodies. Despite incomplete information about the provenance of these sources, it appears that the two traditions correspond to two regions in northern Spain: one the kingdom of León, the other the Ebro river basin above and below Logroño, known as the Rioja, plus neighboring Castile. Wagner's sources belong to the León tradition and are, of all the sources in either tradition, the two in closest agreement. The León tradition is the more developed of the two in that, although the melodies clearly correspond to those in the Rioja MSS, the formulas are somewhat more elaborate and more consistently applied. Certain of the Rioja sources show a tendency to elaborate the formulas after the fashion of the León MSS, and sources from both traditions contain an occasional piece notated in every detail after the opposed tradition. But there are features of the two traditions which serve unambiguously to identify them.

The application of the more common melodies to their texts, especially in the León sources, follows clearly defined principles. These principles are similar to those embodied in the Gregorian _responsoria prolixa_ in that the melodies are generally bipartite, certain formulas remaining fixed while others are adjusted to the structure of the text involved. Adjustments are made much as adjustments of the Gregorian formulas are made: by the addition of puncta and by the suppression, contraction, and division of other elements. Even the adjustable formulas, however, are modified within rather narrowly drawn boundaries in most cases. Within these boundaries, the accentuation of the text is clearly the guiding principle. The text also exercises a strong influence over the melody in its grammatical construction, for clauses and phrases in the text are punctuated through the introduction of secondary mediants and intonations in the melody. Each psalm tone has its own formulas for this purpose, and these are applied according to the accentuation and the lengths of the phrases. What Wagner considered freely interchangeable variants of a single tone are clearly separate tones, each with its own intonations, cadences, and principles for adjustment.

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[2] _El Canto Mozárabe_ (Madrid, 1929), p. 91.

The sources generally identified with Toledo do not present a unified practice with respect to these melodies either. Those with northern notation follow the Rioja tradition. But those with Toledan notation transmit two traditions distinct from both traditions of the north. The two Toledo traditions differ markedly not only from those of the north, but from each other. In general, the psalmody of the Toledo sources is much less elaborate and systematic than that of León.

Finally, in order to arrive at any conclusions about the number of psalm tones in general use for the responds in any of the traditions, both monastic and secular sources must be taken into account. Except in Lent and a few other periods during the year, when certain of the lesser hours are included, the secular office consists of Matins and Vespers, the monks being obliged to observe both of these in addition to their own round of services. Thus, neither type of source contains the entire repertory of responds for the office. In the north, certain melodies occur only once or not at all in the purely monastic repertory, but numerous times in the secular services. One melody, on the other hand, occurs only once in the antiphoner of León, but is common in the monastic sources.

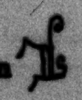
In developing the preceding notions in detail, the present study will deal with the following sources, each preceded here by the abbreviation with which it will be referred to henceforth:

Northern Sources

AL	León Cathedral Archive, MS 8 (León Antiphoner) 10th cent.
A30	Royal Academy of History, Madrid, *Aemil*. 30 (San Millán Antiphoner) 10th cent.
A56	Royal Academy of History, Madrid, *Aemil*. 56 (San Millán *Liber ordinum*) 10th cent.
A60	Royal Academy of History, Madrid, *Aemil*. 60 10th cent.
Silos 3	Santo Domingo de Silos, Bibl. del Monasterio MS 3 (olim B, *Ritus et Missae*) 1039
Silos 4	" MS 4 (olim A, *Liber ordinum*) 1052
Silos 5	" MS 5 (olim D, *Lectiones et officia*) 1009
Silos 6	" MS 6 (olim E, *Breviarium mozarabicum*) 11th cent.
Silos 7	" MS 7 (olim C, *Rituale antiquissimum*) 11th cent.
Sal	University of Salamanca Library, MS 2.668 (olim Madrid Real Palacio 2 j 5, *Liber canticorum et psalmi*) 1059
Sant	University of Santiago de Compostela Library, reservado 5 (*Psalterium et liber canticorum*, Book of Hours of Ferdinand I) 1058
BM45	British Museum Add. MS 30845, 10th cent.
BM51	" Add. MS 30851, 11th cent.
Calz	Cathedral of Santo Domingo de la Calzada (fragment) 10th-11th cent.
BN11556	Biblioteca Nacional, Madrid, MS 11.556 (binding) 11th cent.
SJP	University of Zaragoza, Library of the Faculty of Law, *Libro de San Voto* (eight folios of an antiphoner from San Juan de la Peña) 10th cent.

"Toledo" Sources

T33.3	Biblioteca Capitular, Toledo, cajón 33 number 3; (*Liber horarum*) 9th cent.
T35.4	Biblioteca Capitular, Toledo, cajón 35 number 4; (*Officia et Missae*) 9th-10th cent.
T35.5	Biblioteca Capitular, Toledo, cajón 35 number 5; (*Officia et Missae*) 9th-10th cent.
T35.7	Biblioteca Capitular, Toledo, cajón 35 number 7; (*Officia et Missae*) 9th-10th cent.
BN10001	Biblioteca Nacional, Madrid, MS 10.001, (olim Toledo Bibl. Cap. 35.1; binding) 9th-10th cent.
BN10110	Biblioteca Nacional, Madrid, MS 10.110, (olim Toledo Bibl. Cap. 35.2; *Officia feriarum Quadragesimae*) 10th-11th cent.
BN13060	Biblioteca Nacional, Madrid, MS 13.060, an 18th century copy of a MS belonging to the Cathedral of Toledo, but now lost. The pieces with notation were executed by Don Francisco Javier Santiago de Palomares.
MSC	Museo de Santa Cruz, Toledo, Inventario General 1325, (olim Museo de San Vicente, fragment 2) 9th cent.

Lest there be any confusion about the matter, a few words are in order about the abbreviations for the responds of the office employed in the sources. I am of the opinion that these abbreviations are always to be read as *RS* despite their rather varied forms even within single sources. In any case, none of the abbreviations employed in any of the sources is ever associated with pieces for the office other than the responds to be discussed here. Such confusion as has existed in the past has developed largely from the abbreviation  which appears in MSS *BM51*, *Sal*, and *Siles 4*.[3] Gilson and Wagner read this as *PS*, the former for *Psalmus*, the latter for *Psallendum* or *Psallendo*; and Ferotin read it in *Sal* as *LS* for *Laudes*.[4] As all three of these writers noticed, this abbreviation is at one time or another associated with a rubric specifying *Responsum* or *Responsuria*. Furthermore, the *Laudes* and the *Psallendo* are pieces with different structures and with their own distinct rubrics. The *Laudes* of the office is indeed a responsorial piece, but its form is quite different from that of the responds properly so called. The abbreviation employed for it is *LDS*.[5] The term *Psallendum* is best avoided altogether as a confusion of the *Psalmo* of the Mass and the *Psallendo* of Matins and Vespers. The former is the Mozarabic analogue of the Roman Gradual and is abbreviated in the sources as *PSLM* or *PSLMO*, the latter being employed consistently in *A30* and occasionally in *AL*. The *Psallendo* does not usually have a responsorial form and is generally abbreviated *PSLD* or *PSLDO*, the latter appearing consistently in *A30* as well as occasionally in *AL* and *Silos 6*. I have yet to encounter the abbreviation *PSLDM* in any of the northern sources. It does occasionally appear, however, in *T35.6* at Vespers. The abbreviation *RS* is reserved exclusively for the responds of the office and for the *Ad confractionem panis* of the Mass, e.g., on *AL* fol. 111. The latter, however, is of a different form from the pieces under consideration here.

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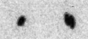
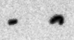
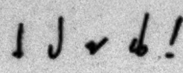
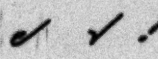
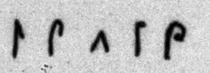
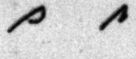
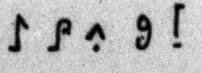
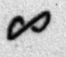
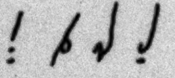
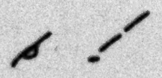
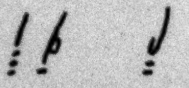
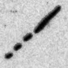
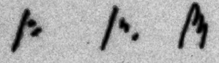
[3] The last of these may be seen in plate 6 of Rojo's and Prado's *El Canto Mozárabe*.

[4] *Liber Mozarabicum Sacramentorum, Monumenta Ecclesiae Liturgica*, Vol. VI (Paris, 1912), p. xxxvii.

[5] The form is identical in MSS *Sal* and *Sant*, the latter of which may be seen in plate IX of Dom Louis Brou's "Notes de paléographie musicale mozarabe," *Anuario Musical*, VII (1952), 51-76.

In order to facilitate discussion, the following list presents the neumes appearing most frequently in the psalm tones in question, their Latin names being provided after the tables of Rojo and Prado. The Mozarabic notation includes a wide variety of neumes, many of which are apparently interchangeable. Nevertheless, it is essential that all of these forms be distinguished.[6]

	Northern	Toledan
Punctum		
Virga		
Podatus		
Clivis		
Torculus		
Scandicus (3 notes)		
Scandicus (4 notes)		
Climacus		

II
The León Tradition and Its Sources

Owing to the completeness of AL, the repertory of responds in the León tradition is rather more extensive than that of the Rioja tradition or either of the Toledo traditions. This MS alone includes almost 500 responds with musical notation for their verses. To these must be added about thirty pieces

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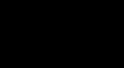
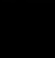
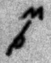
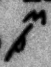
[6] Wagner transcribes the figures  as , e.g., in his types III and VIb.

which are peculiar to the night office found in *Sant* and *Sal*.[7] This total repertory is also more homogeneous than that of the Rioja sources, for the León sources are more consistent and more closely related to each other. Even in questions of notational detail, the León sources present a much more unified practice, the sources *Sant* and *Sal* being virtually identical. Nevertheless, *AL* differs from the other two sources in one detail. The vast majority of its respond verses end with the figure , a figure which is never part of the psalm tones as they are presented in the other two sources. The appearance of this figure in *AL* has doubtless contributed to the impression that there is really only one psalm tone being employed. Certain details, however, suggest that this figure was not found in the model from which *AL* was copied and should not be regarded as an essential part of the León tradition.

Throughout *AL*, a second hand has made occasional additions in the margins or between lines. Five times this second hand has supplied a respond verse with notation--once (fol. 251^{v} *RS Vir dilectus*) by erasing the original notation and four times (fol. 38 *RS Montes filie Syon*, fol. 93 *Propter honorem*, fol. 214 *Me oportet*, fol. 254 *Egredere inter lilia*) by making additions in the margin. Where the original notation has remained, the figure  is a part of it, but this figure is always omitted by the second hand. In two of the pieces (fol. 38 *RS Montes filie Syon* and fol. 214 *RS Me oportet*), the second hand indicates a repetition of the same portion of the refrain as that indicated by the first hand. Thus, the figure is apparently not even designed to smooth the transition from the end of the verse to the repetition of the final portion of the refrain, so far as the second scribe was concerned.

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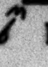
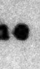
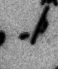
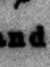
[7] Mons. Dr. Theophilo Ayuso Marazuela has thus far been the only person to suggest that *Sal* actually proceeds from León: *Psalterium Uisigothicum-Mozarabicum*, *Biblia Polyglotta Matritensia*, Series VII, *Uetus Latina* L. 21 (Madrid, 1957), p. 13, Codex 38. Whatever its provenance, it belongs, for the present purposes, in a group with *AL* and *Sant*, both of which are generally regarded as products of León.

There are also extensive erasures throughout *AL*. Generally they affect only the music, the correcting hand being indistinguishable from the original hand appearing elsewhere. At times, however, the erasures involve both text and music, the new text being supplied by the same hand which made the marginal additions. It seems likely, therefore, that the erasures and the marginal additions are the work of the same scribe. In any case, the respond verses with erasures show characteristics in common with those added in the margins. For example, fol. 228 *VR De fructu*, fol. 272^{v} *VR Domine probasti*, and fol 229 *VR Quum intenderes* all end with simple puncta, the original  having been erased, but remaining dimly visible.[8] Only on fol. 82^{v} *VR Converte nos* does it appear that the second hand wrote the , but here the punctum is present too.

Even the pieces notated entirely by the first hand show inconsistencies in the use of this final figure. The first hand has omitted it altogether in at least fifteen pieces, e.g., fol. 36 *VR Ponam iudicium*, fol. 46^{v} *VR Precipitabit Dominus*, fol. 142 *VR Scio quod redemptor*, and fol. 162 *VR Filius quidem*. All of the tones represented here appear elsewhere in the MS with the final figure. In addition, a number of pieces provide the final syllable of text with both a punctum and the figure in question, thus, . The following are examples: fol. 127 *VR Domine miserere*, fol. 279^{v} *VR Ne irascaris*, fol. 97^{v} *VR Infixus sum*, and fol. 121^{v} *VR Non secundum*. Since we possess sources lacking the  altogether, namely *Sant* and *Sal*, and since the second hand in *AL* seems not to have employed it, with the one exception mentioned above, these peculiarities in the original hand suggest that *AL* was copied from a model which also lacked it. The copyist generally supplied it, but occasionally forgot to do so and occasionally remembered to do so only after copying the final punctum of his model. But why should he have bothered to supply it at all? The Rioja sources invariably make this the final figure in tones which, in *Sant* and *Sal*, end with a punctum. Furthermore, *AL*, unlike *Sant* and *Sal*, includes an occasional piece notated after the Rioja tradition. Thus, the original scribe in *AL*, while following the León tradition in all of its essential details, apparently had some knowledge of the Rioja tradition and sought to adopt this one feature from it, adding it wherever he found a psalm tone ending with a punctum.

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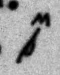
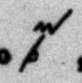
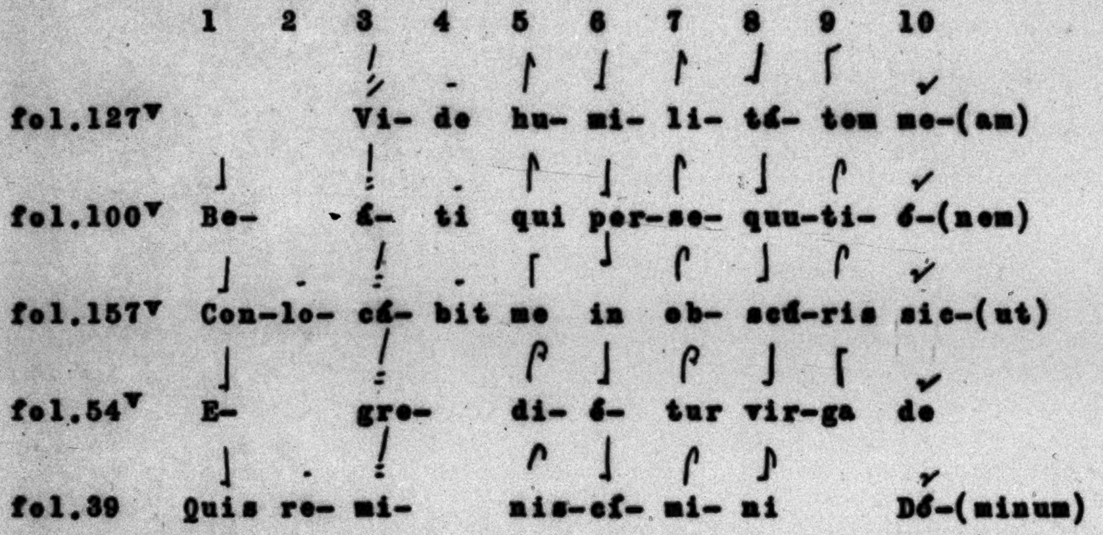
[8] Unfortunately, it is impossible to discern the erasures, much less what has been erased, from the facsimile edition. Even first hand examination of the MS does not always reveal the original notation.

What applies to  also applies to , a figure which appears occasionally in both *AL* and the Rioja sources. In all probability, the difference between the two is related to the problem of making a smooth connection between the end of the verse and the portion of the refrain which is to be repeated. The notation of the refrains, however, does not make this obvious, and the sources do not always agree in their use of the one and the other. Thus, in discussing the individual tones as they appear in the León tradition, I shall not consider the presence or absence of either figure as significant.

In the León tradition, there are seven tones which appear more than once for the respond verses. The frequency with which they appear, however, varies greatly. The least common appears in *AL* only five times, the most common more than 200. The structural plan also varies from tone to tone. For example, some tones have a six element final cadence, but another tone has a two element final cadence. In this sense the Mozarabic repertory does present a much greater freedom of forms than the Gregorian. But in the more common tones of the Mozarabic repertory, whatever the structure of a particular tone, that structure is respected scrupulously.

Tone A[9]

AL includes 150 verses notated with this melody. Its first intonation consists of a maximum of ten elements, these being adjusted to the text accent. The following examples illustrate the placing of the first accent.


1 2 3 4 5 6 7 8 9 10
fol.127^v Vi- de hu- mi- li- tá- tem me-(am)
fol.100^v Be- á- ti qui per-se- quu-ti- ó-(nem)
fol.157^v Con-lo- cá- bit me in ob- scú-ris sic-(ut)
fol.54^v E- gre- di- é- tur vir-ga de
fol.39 Quis re- mi- nis-cé- mi- ni Dó-(minum)

If the first accent falls on one of the first three syllables, it is placed in column 3. If it falls on the fourth or fifth syllable, it is placed in column 6. Elements 1 and 2 serve to make the adjustment, all other elements up through 8 (except 4) being invariably present. Thus, there are clear limits to the adjustability of the melody. Column 3 is never preceded by more than two syllables, the podatus always being added before the punctum is added. In this respect, the Gregorian formulas are somewhat more flexible, for in the eighth tone, there may be as many as four introductory puncta.[10]

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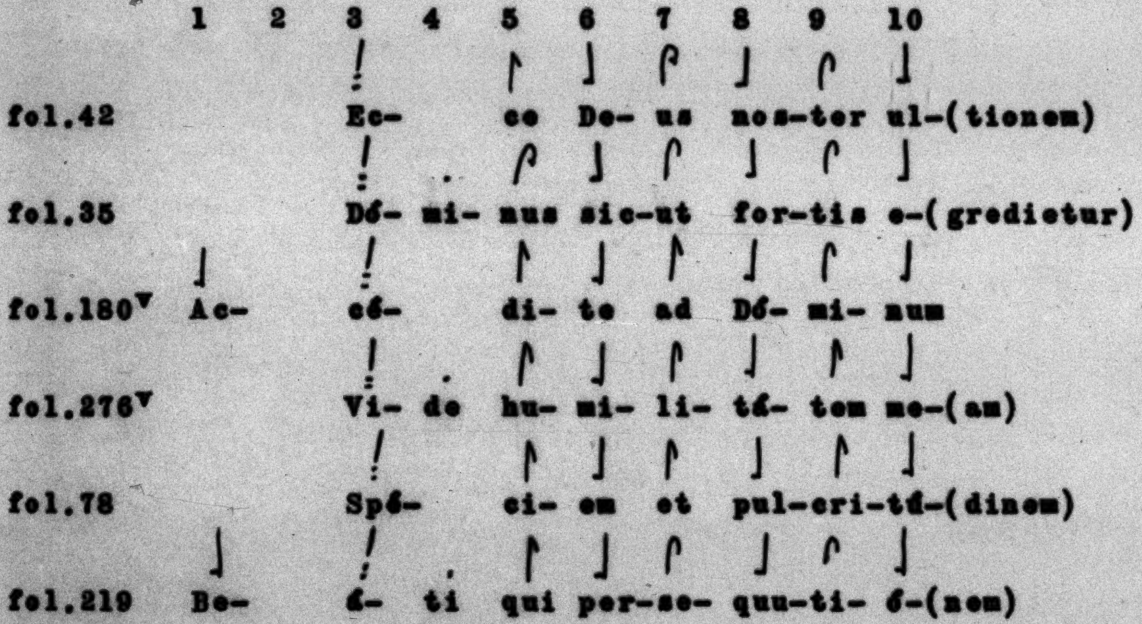
[9] In order to avoid implications of modality and confusion with Wagner's classification of the tones in Sant and Sal, the seven tones will be identified with the letters A through G. Tones A, B, and C correspond roughly to Wagner's tones VIa, VIb, and VIc, except that the second halves are not interchangeable as in his scheme. His first example under tone IV (piece 13) belongs to my tone D, although it is an exceptional case as we shall see. His second example under tone IV (piece 33) belongs to my tone E. His tone V corresponds to my tone F. Tone G occurs in Sant, but not among the pieces which Wagner studied. On the other hand, his tones I, II, and III are unica. Of course, he had not studied AL when he made this classification ("Untersuchungen...," p. 164).

The most basic rule governing this intonation is that a clivis may never bear an accent. If podatus 1 and punctum 2 serve this purpose with respect to the first accent, punctum 4 serves it with respect to the second in those cases where the first accent is placed in column 3. The following examples illustrate the placing of the second accent in such cases.



	1	2	3	4	5	6	7	8	9	10
fol.42			Ec-		ce	De-	us	nos-	ter	ul-(tienem)
fol.35			Dó-	mi-	nus	sic-	ut	for-	tis	e-(gredietur)
fol.180^v	Ac-		cé-		di-	te	ad	Dó-	mi-	num
fol.276^v			Vi-	de	hu-	mi-	li-	tá-	tem	me-(am)
fol.78			Spé-		ci-	em	et	pul-	cri-	tú-(dinem)
fol.219	Be-		á-	ti	qui	per-	se-	quu-	ti-	é-(nem)

Once again, the limits within which the melody may be modified are clear. Only three pieces include so much as an extra punctum in column 4.[11]

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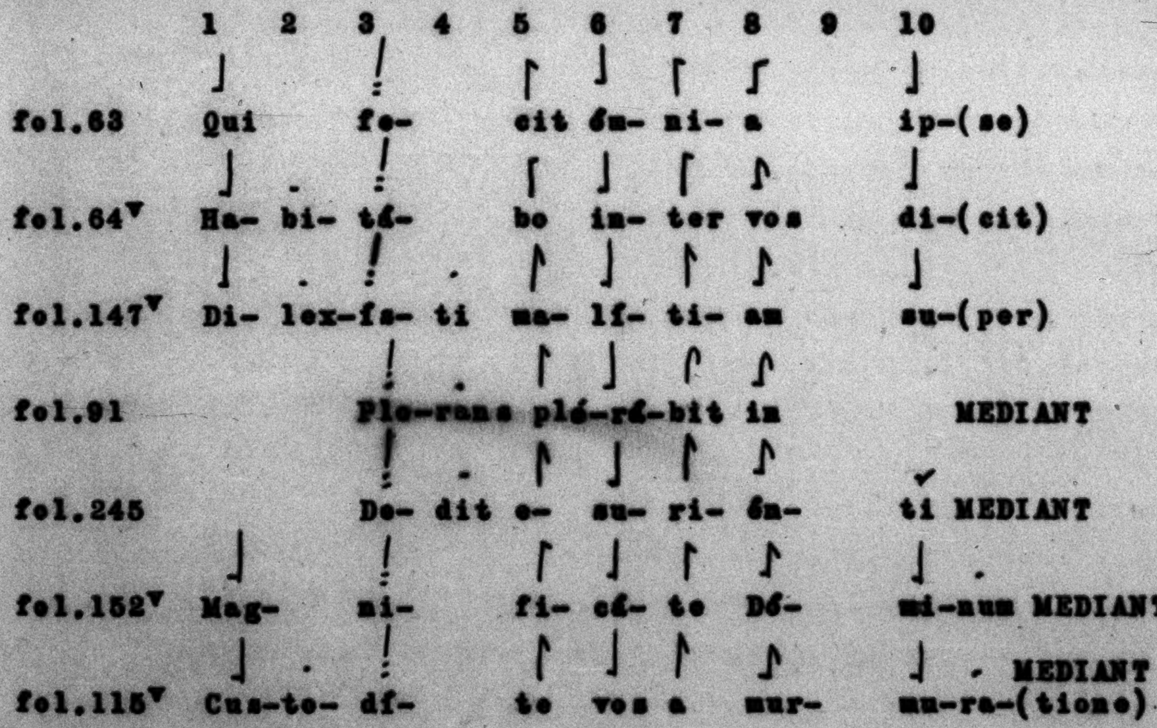
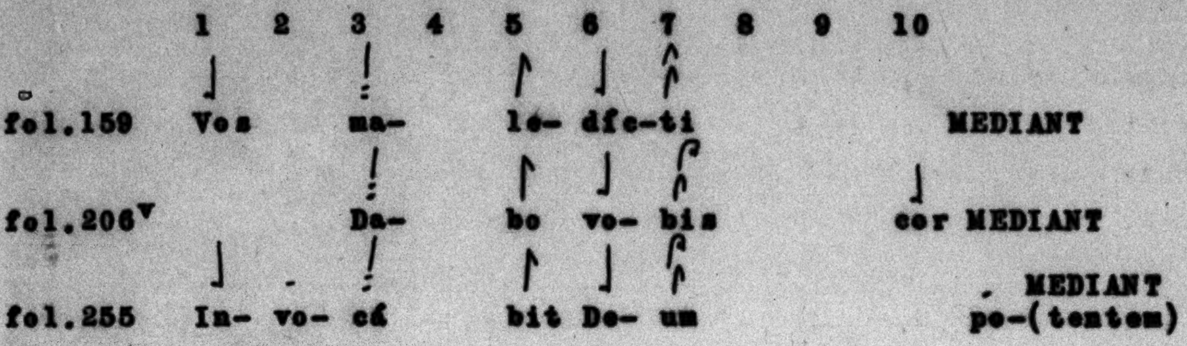
[10] See the examples and discussion by Dom Paolo Ferretti, O.S.B., *Esthétique Grégorienne*, (Paris, 1938).

[11] fol. 113^v *VR Pauperem nolite*, fol. 161^v *VR Oculus adulteri*, and fol. 220^v *VR Oleum recondite*. In all three pieces, the puncta bear the final two syllables of a word accented on the antepenultimate syllable and followed by a word which accents the second syllable. But they could equally well be handled like *VR Accedite ad Dominum* in the examples above.

One further modification of this formula may serve to place accents under a podatus instead of a clivis. When the syllable in column 8 is followed immediately by an accented syllable, or when it is separated from the mediant by three or fewer syllables, podatus 8 and clivis 9 are contracted to form a torculus. This contraction governs an accent in column 10 only when the preceding accent has been placed in column 6. Otherwise, accents falling in column 10 are governed by punctum 4. Unless followed immediately by the mediant, the torculus is followed by podatus 10 and, if necessary, a number of puncta. Upwards of ten pieces, however, make this contraction for no apparent reason, the second syllable after the torculus bearing an accent which could have been placed in column 10.


1 2 3 4 5 6 7 8 9 10
fol.63 Qui fe- cit óm- ni- a ip-(se)
fol.64v Ha- bi- tá- bo in- ter vos di-(cit)
fol.147v Di- lex-ís- ti ma- lí- ti- am su-(per)
fol.91 Plo-rans plo-rá-bit in MEDIANT
fol.245 De- dit e- su- ri- én- ti MEDIANT
fol.152v Mag- ni- fi- cá- te Dó- mi-num MEDIANT
fol.115v Cus-to- dí- te vos a mur- mu-ra-(tione) MEDIANT

The only additional alteration of this intonation results from the shortness of some texts. When column 6 is separated from the mediant by only one or two syllables, clivis 7 and clivis 9 may be contracted as follows:



	1	2	3	4	5	6	7	8	9	10	
fol.159	Vos		ma-		le-	díc-	ti				MEDIANT
fol.206^v			Da-		bo	vo-	bis			cor	MEDIANT
fol.255	In-	vo-	cá		bit	De-	um			po-(tentem)	MEDIANT

Where there are two syllables between column 6 and the mediant, however, there is no apparent reason for preferring the treatment of the last two examples to that of *VR Plorans plorabit*, shown in the preceding examples.

In the majority of cases, the text accentuation is straightforward. Thus, problems in the adaptation of the melodies according to the foregoing principles rarely arise. Nevertheless, some cases have characteristics which require special comment. This intonation formula, as well as that of tone B, has, built into it, a series of accents on alternate syllables. This reflects a certain period in the development of Latin in which polysyllabic words tended to acquire secondary accents on alternate syllables preceding and following the primary accent.[12] It also reflects the fact that two accented syllables normally cannot occur successively. A monosyllable, however, may bear a logical accent and thus, if it is followed by another accented syllable, disrupt the even flow of primary and secondary accents. These intonations cannot always accomodate such situations in the text, e.g., fol. 260^v *VR Stetit réx ánte altare* (tone B). As in this example, such occurrences may occasion a violation of the clivis rule. In any case, the presence of a monosyllable gives rise to a certain flexibility in adapting the melody. Texts such as *VR Tu es enim Christus*

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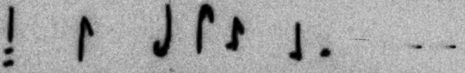
[12] Ferretti, *Esthétique*, p. 6.



(fol. 77) and *VR Hic est fílius meus* (fol. 80v) receive the treatment they do because of their sense, even though one might consider their first accents to fall on the third syllable. The criterion of logical accent also affects the treatment of some introductory bisyllabic words, both syllables of which may be treated as merely anticipatory to the primary accent of the following word, e.g., fol. 125v *VR Numquid óculi*, fol. 48 *Quia hostendísti* (tone B), and fol. 269 *VR Propter fratres* (tone B).

Non-Latin proper names may also appear to contradict the normal accentuation of the melody. Nevertheless, medieval practice often accented the final syllables of such names which were not declined in Latin,[13] thus, fol. 45 *VR Audi me Iacób* and fol. 59v *VR Et tu Bethlém* (both tone B). This treatment accords with modern Spanish pronunciation. Mozarabic sources, however, do not always agree on this matter, MS *A30* accenting both *Bethlem* and *Iacob* on the first syllable. *Iheru'salem*, furthermore, seems to be accented always on the penultimate syllable, e.g., fol. 66v *VR Lauda Iherusalem* (tone B), even though it too is accented on the final syllable in the vernacular.

Finally, the Latin language underwent changes in the Middle Ages which affected pronunciation and account for other peculiarities in the application of the Mozarabic psalm tones.[14] The third conjugation became progressively less important, many of its verbs being transferred to the second or fourth conjugations. Thus, the present imperative active of *plaudo*, *plaudĕre* appears in *AL* as *plaudéte*, transferred to the second conjugation (fol. 30 *VR Omnes gentes plaudéte*, a common text), and in

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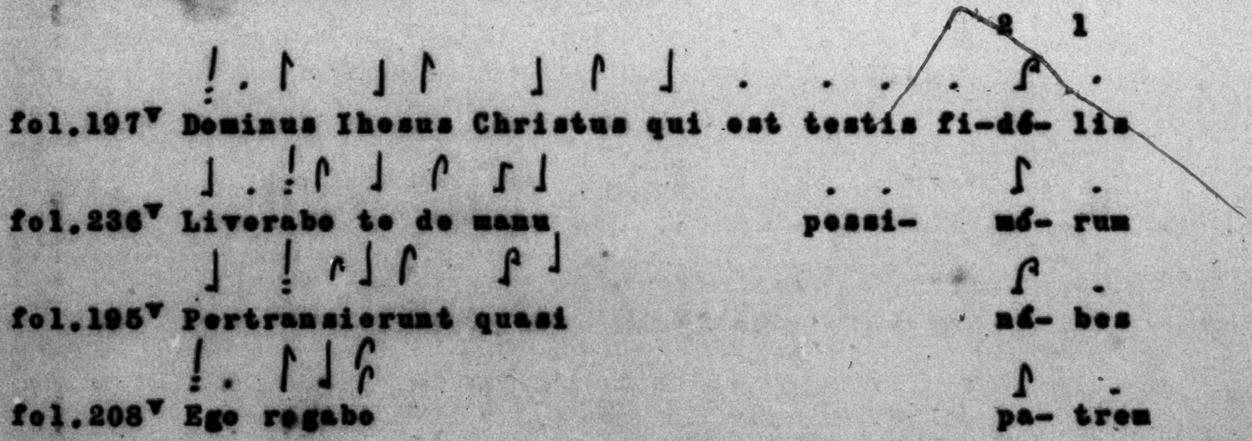
[13] Peter Wagner, *Einführung in die Gregorianischen Melodien* (Wiesbaden, 1962), III, 39, 126, 288.

[14] See M. C. Díaz y Díaz, "El latín de la litúrgia hispánica," *Estudios sobre la Litúrgia Mozárabe*, ed. Juan Francisco Rivera Recio (Toledo, Spain, 1965), pp. 55-87.

A30 as *plaudíte*, transferred to the fourth conjugation (*A30* fol. 5^{v} and elsewhere *VR Omnes gentes plaudíte*). Similarly, *quérite*, from the third conjugation *quaere*, *quaerĕre*, becomes *queríte* on *AL* fol. 115 *VR Queríte Dominum*. *Eripe* is almost always accented as on fol. 135^{v} *VR Erípe me de inimicis*. A student of the language might say whether this too results from a shift in conjugation or perhaps a levelling tendency, associated with the rise of the vernacular, to accent words on the penultimate syllable. Orthography also causes difficulty with the accentuation at times, e.g., fol. 225^{v} *VR Felix qui suscepit*, which doubtless should be *súscipit*, as in *BM45* fol. 58^{v}, instead of the perfect tense *suscépit*. As Professor Díaz y Díaz notes, a careful and thorough study of such linguistic phenomena in peninsular sources remains to be made. Hopefully, musicology will aid in it.

In tone A, those syllables, if any, occurring in the first half of the verse between the intonation and the mediant are borne by puncta.[15] The mediant is then a one-accent tonic formula. Where the final accent of the first half of the verse falls on the penultimate syllable, the mediant invariably consists of two elements as follows:


2 1
fol. 197v Dominus Ihesus Christus qui est testis fi- dé- lis
fol. 236v Liverabo te de manu pessi- mó- rum
fol. 195v Pertransierunt quasi nú- bes
fol. 208v Ego rogabo pa- trem

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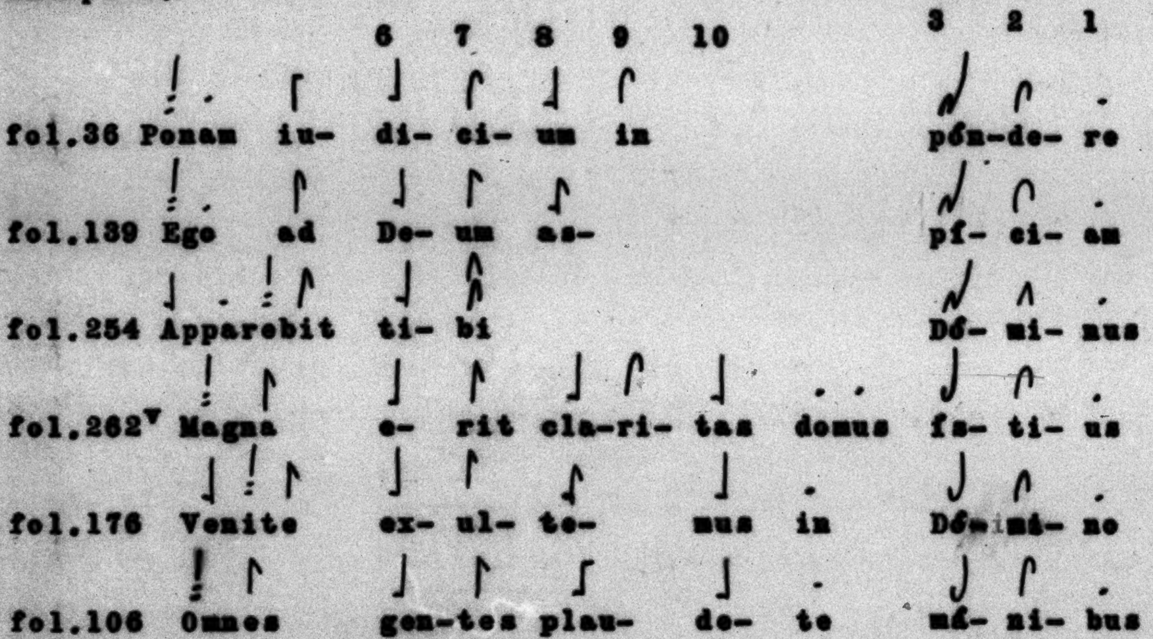
[15] In only three pieces is this series of puncta interrupted by so much as a single pedatus.

If the final accent falls on the antepenultimate syllable, the torculus is divided into a podatus and a clivis. In short texts, however, this podatus may be contracted with podatus 10 of the intonation. Thus, if there are only three or fewer syllables between podatus 6 of the intonation and the accent-bearing antepenultimate syllable of the first half of the verse, the mediant assumes the form shown in the first three examples below. Otherwise, the form is that of the last three examples.[16]


6 7 8 9 10 3 2 1
fol.36 Ponam iu- di- ci- um in pón-de- re
fol.139 Ego ad De- um as- pí- ci- am
fol.254 Apparebit ti- bi Dó- mi- nus
fol.262v Magna e- rit cla-ri- tas domus fa- ti- us
fol.176 Venite ex- ul- te- mus in Dó- mi- no
fol.106 Omnes gen-tes plau- de- te má- ni- bus

In its simplest and most common form, tone A consists of two parts, corresponding to the bipartite structure of the accompanying text. We have seen that both the intonation and the cadence of the first part are adjusted to the accents of the text. The second part, however, has fixed formulas for both the intonation and the cadence in this simple form. Elements of these formulas may be suppressed or contracted only in cases of a reduced number of syllables in the text. The intonation consists of a scandicus and a clivis applied mechanically to the first two syllables of text. The cadence consists of six elements plus an anticipatory punctum applied mechanically to the last seven syllables of text. The following examples illustrate the treatment accorded texts of varying lengths.

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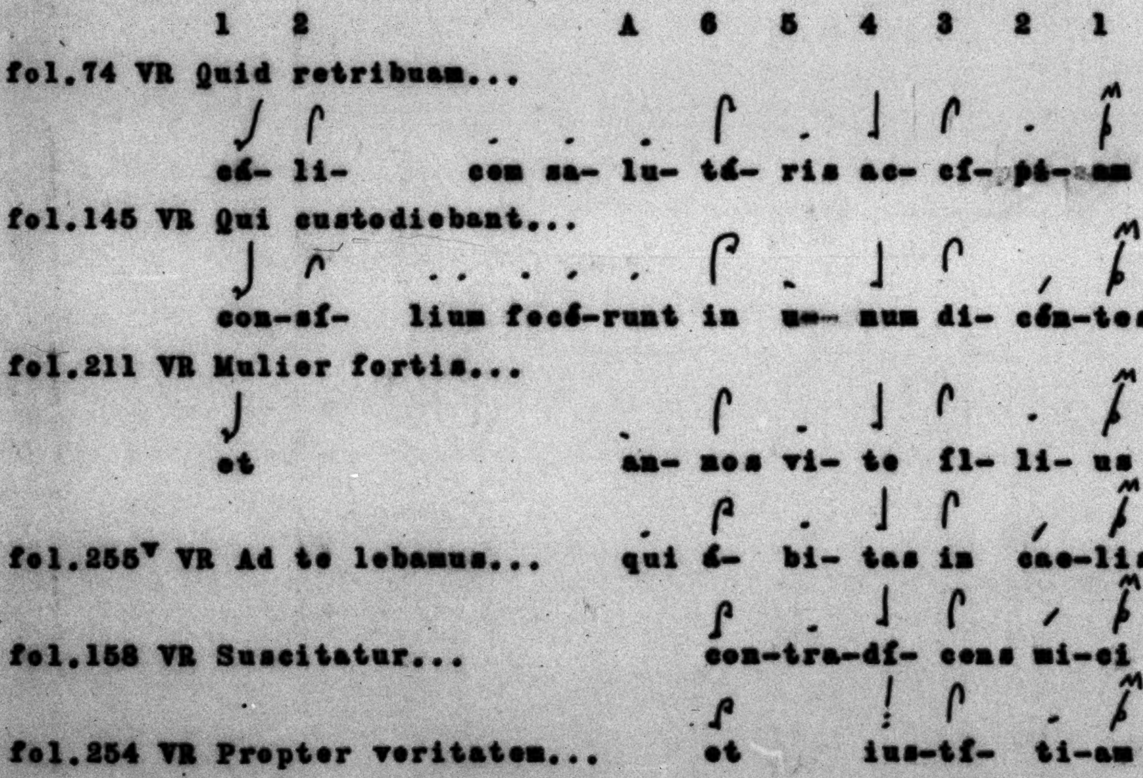
[16] The formula shown in the first three examples is that of Wagner's tone VIc, and in his scheme it may be joined to either of two formulas for the second half of a verse. Whatever the name, it should be noted that it results simply from the application of the first half of tone A (his VIa) to a short text, despite the two exceptions in *AL* which might have been handled with the normal three element mediant (fol. 248^v *VR Vos sancti* and fol. 249 *Beati omnes*). The first half of tone C bears a strong resemblance to that of tone A, but we shall see that it is treated differently with respect to the texts.


1 2 A 6 5 4 3 2 1
fol.74 VR Quid retribuam...
cá- li- cem sa- lu- tá- ris ac- cí- pi- am
fol.145 VR Qui custodiebant...
con-sí- lium fecé-runt in u- num di- cén-tes
fol.211 VR Mulier fortis...
et an- nos vi- te fí- li- us
fol.255v VR Ad te levamus... qui á- bi- tas in cae-lis
fol.158 VR Suscitatur... con-tra-dí- cens mi-ci
fol.254 VR Propter veritatem... et ius-tí- ti-am

The complete formula for the second half in this simple form thus consists of nine elements, all syllables in excess of this number being borne by puncta. If there are only eight syllables, the clivis of the intonation is suppressed,[17] if seven, the scandicus is also suppressed, and so on.

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[17] This clivis is occasionally replaced by a punctum in texts of nine syllables.

Six pieces substitute a podatus for punctum 2 of the cadence.[18] This variant apparently has nothing to do with the texts, for two of them (*VR Vide humilitatem*, on foll. 276^{v} and 294^{v}, and *VR Deus in nomine*, on fol. 122^{v}) appear elsewhere without it. Nor does this variant appear in either *Sant* or *Sal*. Finally, there are six pieces in which the podatus has been erased and replaced by a punctum.[19] Thus, this podatus seems to be a peculiarity of the original scribe in *AL* and one regarded by the reviser of *AL* as a mistake at least half of the time. The reviser once again shows himself to incline toward the readings of *Sant* or *Sal* where these differ from *AL*. With only one exception, *Sal* gives the form for punctum 2 of the cadence. In *AL* this form occurs in this position only three times by the original scribe,[20] but eight times by the reviser. Only twice was the erased podatus replaced by the simpler punctum.

Some texts are divided into three or even four parts according to their sense or grammatical construction. In such cases, the psalm tones reflect the construction of the texts by including secondary intonations and mediants.

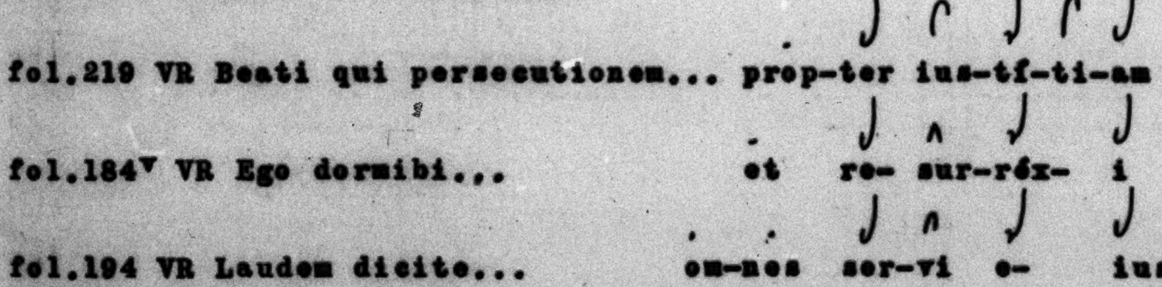
[18] Fol.125^{v} *VR Numquid oculi*, fol. 127^{v} *VR Vide humilitatem*, fol. 240 *VR Descendit cum illis*, fol. 255 *VR Invocabit Deum*, fol. 275^{v} *VR Deus in nomine*, and fol. 280 *VR Dominus mortificat*.

[19] Fol. 63^{v} *VR Deus pacis*, fol. 73^{v} *VR Ego Dominus*, fol. 80^{v} *VR Hic est filius*, fol. 150 *VR Amici mei*, fol. 262^{v} *VR Magna erit*, and fol. 290^{v} *VR Ponam sanctuarium*.

[20] Fol. 36 *VR Ponam iudicium*, fol. 77 *VR Tu es enim Christus*, and fol. 90 *VR Beati qui persequutionem*.

These melodic formulas are occasionally applied to texts in which the sense of the subdivision is not clear. But when such texts appear more than once, they invariably receive the same treatment. Given such a division, the melodic formulas are applied with great consistency. In tone A, the first part is always left intact as described above, what follows being divided into two or three subsections if necessary. When there are three subsections, the last one is treated exactly like the second part of the two-part melody described above. When there are two subsections, the second intonation described above is replaced. But the final cadence remains the same in all cases.

The formula applied to the first subsection depends on the number of syllables preceding the final accent of that portion of text. Three or four such syllables require the following formula in which the final accent is adjusted to fall under a scandicus. The final syllable may be borne by either a podatus or a punctum.

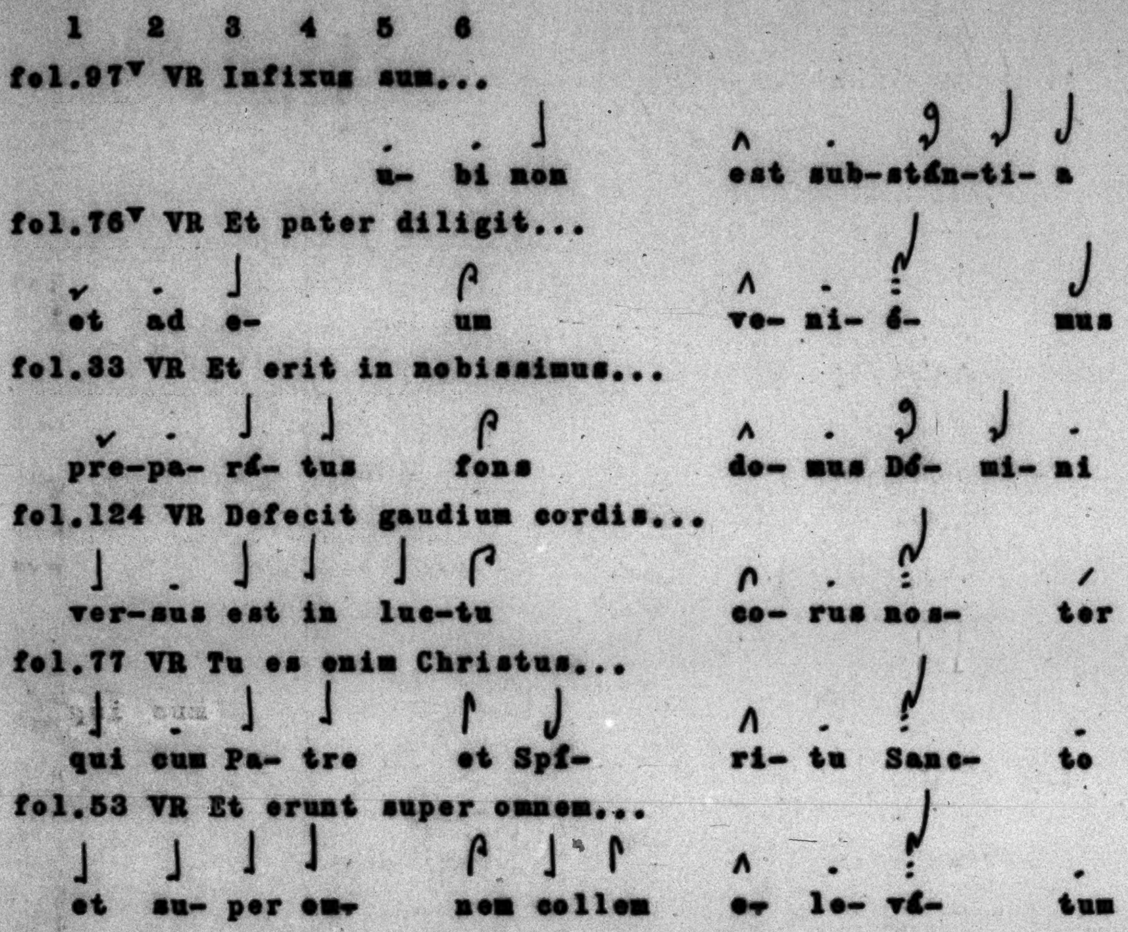


fol.219 VR Beati qui persecutionem... prop-ter ius-tí-ti-am

fol.184^v VR Ego dormibi... et re- sur-réx- i

fol.194 VR Laudem dicite... om-nes ser-vi e- ius

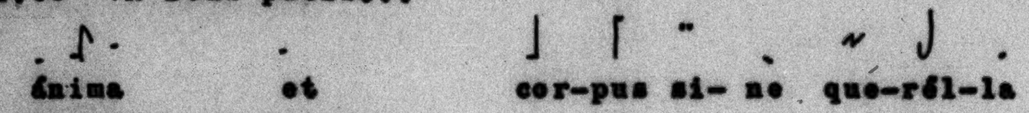
If there are five or more syllables preceding the final accent of this subsection, the formula is altered and expanded as follows:


1 2 3 4 5 6
fol.97v VR Infixus sum...
u- bi non est sub-stán-ti- a
fol.76v VR Et pater diligit...
et ad e- um ve- ni- é- mus
fol.33 VR Et erit in nobissimus...
pre-pa- rá- tus fons do- mus Dó- mi- ni
fol.124 VR Defecit gaudium cordis...
ver-sus est in luc-tu co- rus nos- ter
fol.77 VR Tu es enim Christus...
qui cum Pa- tre et Spí- ri- tu Sanc- to
fol.53 VR Et erunt super omnem...
et su- per om- nem collem e- le- vá- tum

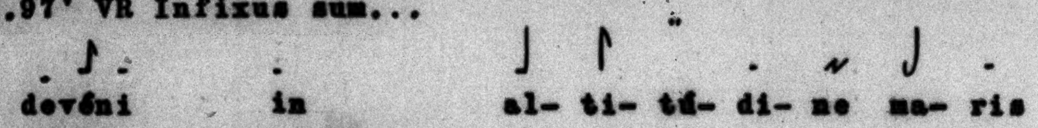
The cadence is adjusted to the final accent, but is preceded by a clivis and a punctum which are mechanically applied. When more than three syllables precede this clivis, the intonation is adjusted for accent by placing a podatus in column 2 if necessary. The clivis in column 6 never bears an accent. Instead, it may be followed by an accent-bearing podatus. Lengthy texts may require additional podati and clives between column 6 and the final clivis. Once again, the final syllable may appear under either a punctum or a podatus.

If there are three subsections, the first invariably ends with a podatus, the second beginning with a punctum and a torculus applied mechanically to the first two syllables. A podatus follows if the third syllable is accented. Only four pieces are divided into three subsections in this way, and in all of them, the final accent happens to fall on the penultimate syllable. Thus, the available examples offer no check on whether the cadence is adjustable.

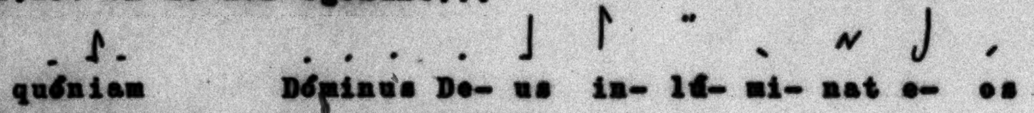
fol.63^v VR Deus pacis...


ánima et cor-pus si- ne que-rél-la

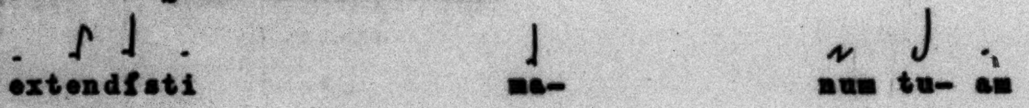
fol.97^v VR Infixus sum...


devéni in al- ti- tú- di- ne ma- ris

fol.180 VR Et non egebunt...

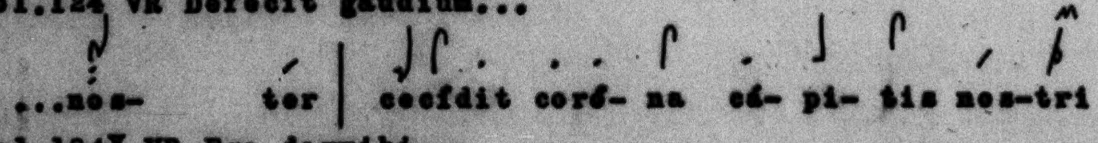

quóniam Dóminus De- us in- lú- mi- nat e- os

fol.229 VR Quum intenderes...

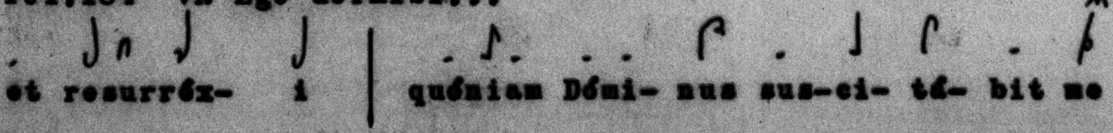

extendísti ma- num tu- am

If there are only two subsections, the first may end with either a punctum or a podatus, the intonation of the second being determined accordingly. A punctum ending results in a final subsection treated like the unsubdivided second part of this tone described above. A podatus ending results in an intonation for the final subsection in which a punctum and a torculus are mechanically applied to the first two syllables. The torculus is at times followed by a podatus, but this has no relation to the accent. The final cadence for the psalm tone is, of course, the same regardless of the number of subsections preceding.

fol.124 VR Defecit gaudium...


...nos- ter | cecídit coró- na cá- pi- tis nos-tri

fol.184^v VR Ego dormibi...


et resurréx- i | quóniam Dómi- nus sus-ci- tá- bit me

The reasons governing the choice of podatus or punctum for the final syllable of the first of two subsections are not apparent. Nevertheless, such reasons seem to have existed, for on two occasions, the reviser has substituted a podatus for a punctum, revising the following intonation accordingly (fol. 76^v VR Et pater diligit and fol. 186 VR Et undecim discipuli).

We may now characterize tone A as follows:

1. The structure is basically bipartite. But the second part may consist of two or three subsections. The formula for the unsubdivided second part may be preserved intact at the end in such cases, although its intonation is often replaced.

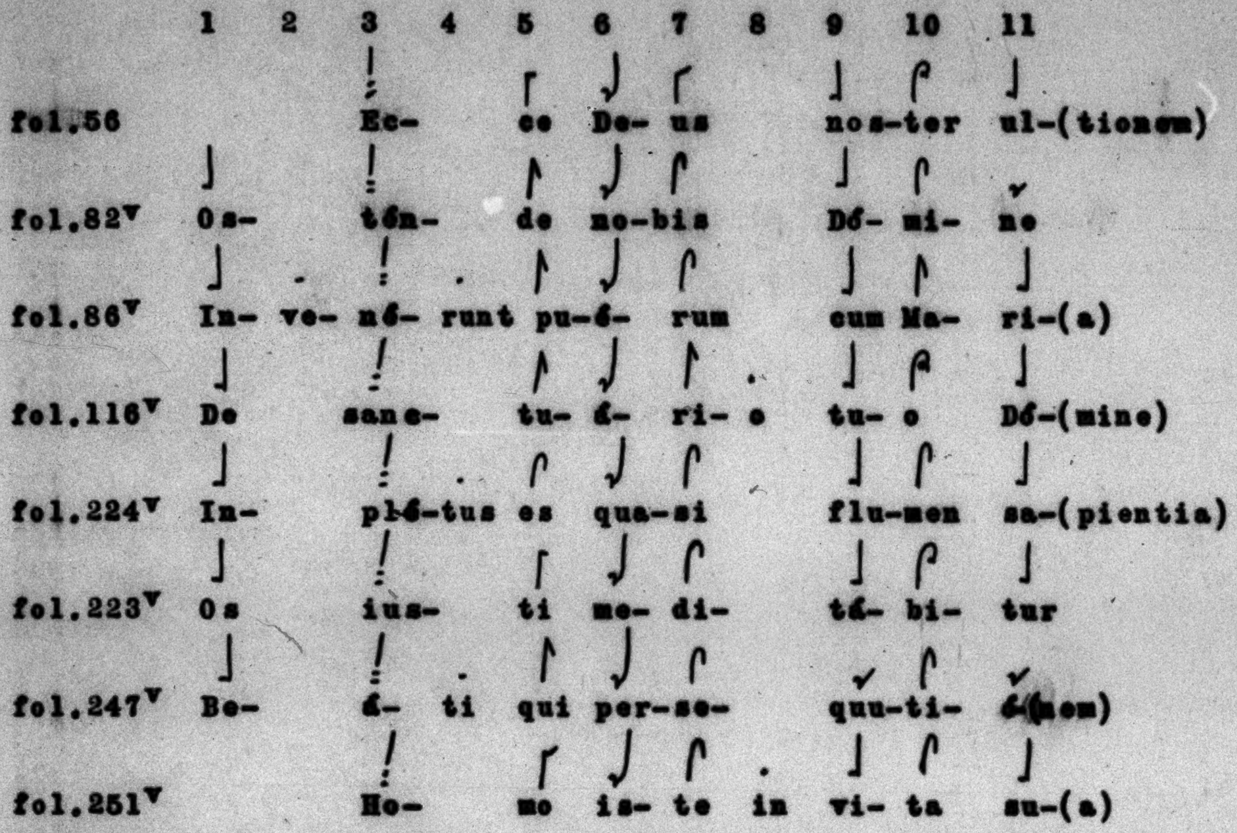
2. The intonation for the first part is always adjusted for the text accent. The intonation for the second part, or its final subsection if it is divided, is never adjusted. The intonations for subsections, other than the last, vary in this regard.

3. All mediants are adjusted to the final accent of their texts.

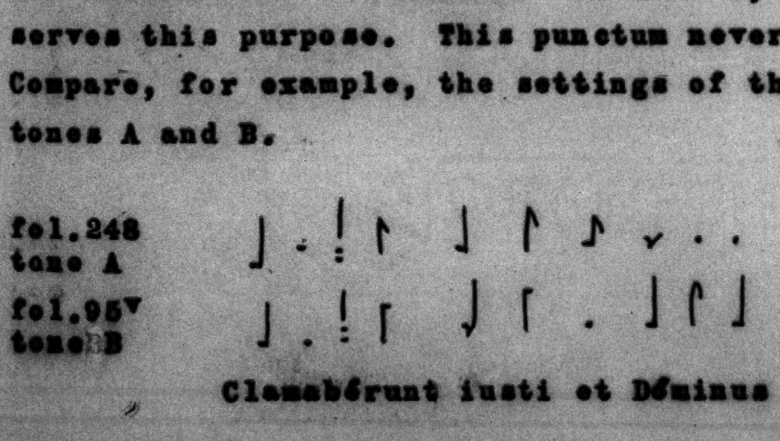
4. The final cadence consists of six elements, mechanically applied to the last six syllables of text, preceded by an anticipatory punctum.

Tone B

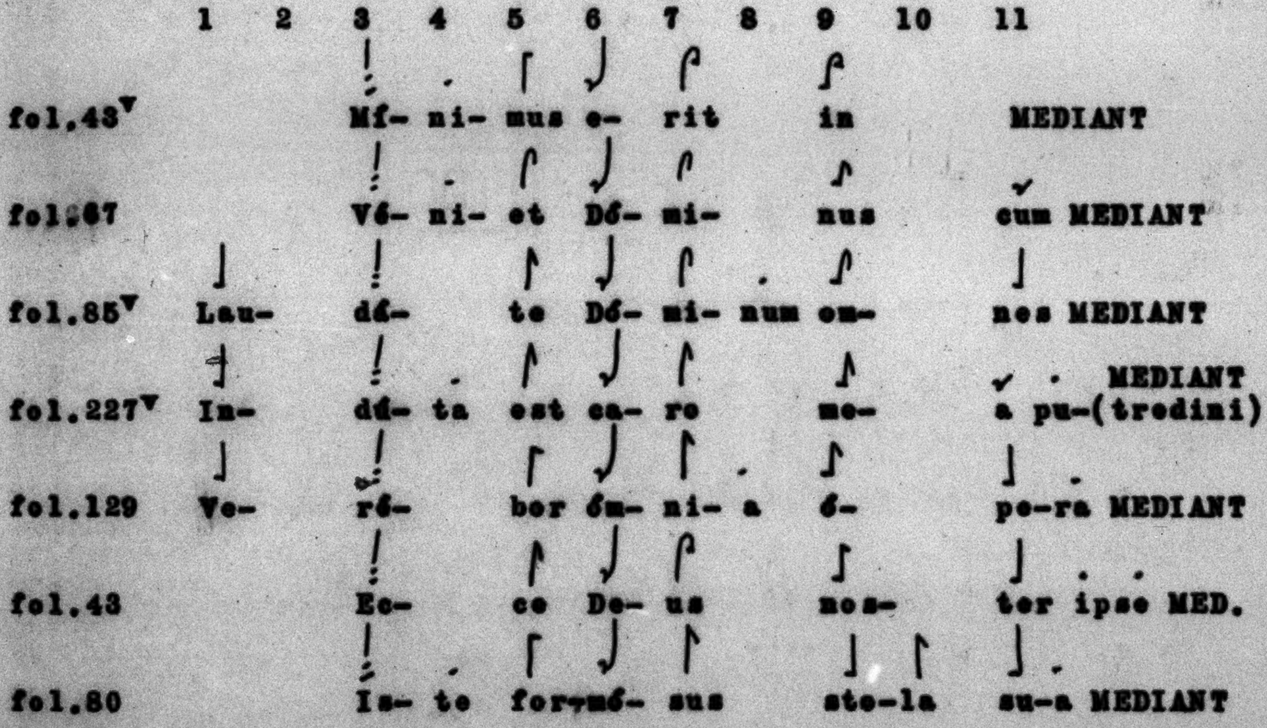
There are 227 respond verses in AL notated with tone B. Thus, it is by far the most common of the seven tones. Its intonation clearly resembles that of tone A, but the following examples will illustrate some of its peculiarities.


1 2 3 4 5 6 7 8 9 10 11
fol.56 Ec- ce De- us nos-ter ul-(tionem)
fol.82ᵛ Os- tén- de no-bis Dó- mi- ne
fol.86ᵛ In- ve- né- runt pu- é- rum cum Ma- ri-(a)
fol.116ᵛ De sanc- tu- á- ri- o tu- o Dó-(mine)
fol.224ᵛ In- plé-tus es qua-si flu-men sa-(pientia)
fol.223ᵛ Os ius- ti me- di- tá- bi- tur
fol.247ᵛ Be- á- ti qui per-se- quu-ti- ó(nem)
fol.251ᵛ Ho- mo is- te in vi- ta su-(a)

The scandicus of column 6 is the most obvious difference between this intonation and the intonation of tone A. This scandicus never appears in an intonation associated with the formulas of the second half of tone A. The other principal difference with the intonation of tone A lies in the punctum of column 8. In tone A, accents may be adjusted to fall on the final podatus by means of contracting the preceding podatus and clivis into a torculus. In tone B, however, punctum 8 serves this purpose. This punctum never appears in tone A. Compare, for example, the settings of the following text in tones A and B.

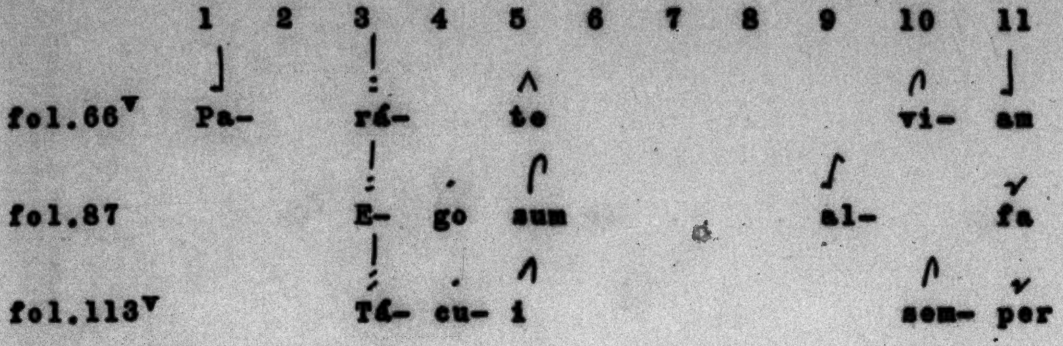

fol.248
tone A
fol.95ᵛ
tone B
Clamabérunt iusti et Dóminus

Although the function of the contraction in tone A is assumed by the punctum in tone B, a similar contraction of elements 9 and 10 in tone B is also made at times. However, this contraction results primarily from the shortness of some texts. Only rarely is it made if there are as many as six syllables separating column 6 from the mediant, regardless of the accent pattern. But texts with as few as five syllables between column 6 and the mediant are occasionally set by the complete formula, as in the last of the examples below.



	1	2	3	4	5	6	7	8	9	10	11
fol.43^{v}			Mí-	ni-	mus	e-	rit		in		MEDIANT
fol.67			Vé-	ni-	et	Dó-	mi-		nus		cum MEDIANT
fol.85^{v}	Lau-		dá-		te	Dó-	mi-	num	om-		nes MEDIANT
fol.227^{v}	In-		dú-	ta	est	ca-	ro		me-		MEDIANT a pu-(tredini)
fol.129	Ve-		ré-		bor	óm-	ni-	a	ó-		pe-ra MEDIANT
fol.43			Ec-		ce	De-	us		nos-		ter ipse MED.
fol.80			Is-	te	for-	mó-	sus		ste-	la	su-a MEDIANT

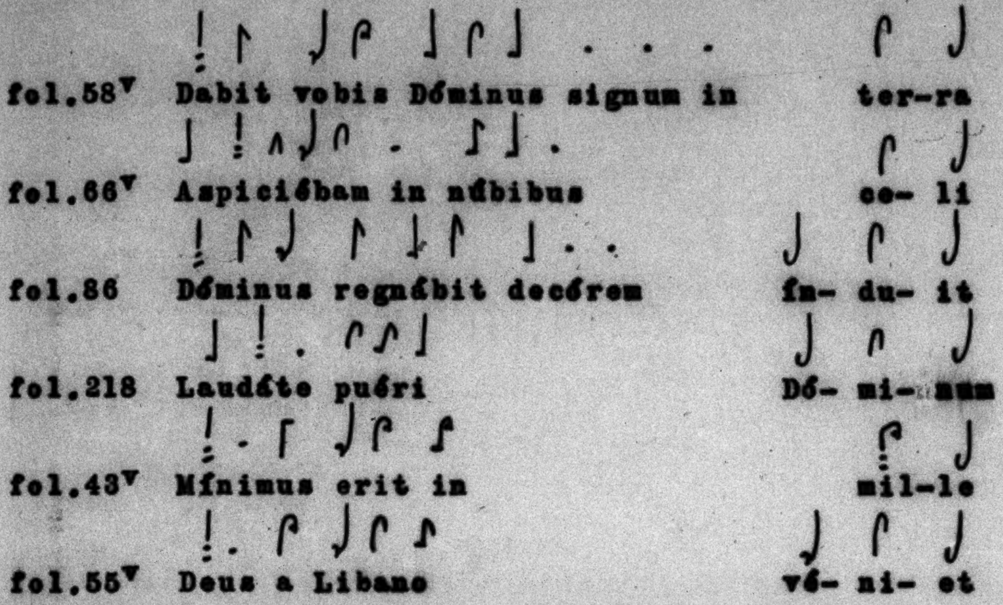
Still shorter texts may bring about more fundamental alterations in the intonation. Scandicus 6 may be omitted, and clivis 10 may bear an accent as a result. Although a torculus in column 9 may bear the accent instead, the only real exceptions to the clivis rule are found among pieces in which scandicus 6 is omitted.



When scandicus 6 appears, it is always followed by clivis 7 and podatus (or torculus) 9. Thus, texts with as many as four syllables between column 3 and the mediant need not eliminate scandicus 6 unless the third of these syllables is accented, as in the last two examples above. Nevertheless, it is eliminated in a few pieces that have five such syllables.

Thus, the intonation for tone B, like that for tone A, is clearly tailored to the structure of the text. But only certain alterations of the formula are allowed. Puncta may be inserted for the purpose of regulating accents at only three points and, in general, only one punctum at each of these. Furthermore, the functions of these three puncta are differentiated. The punctum of column 2 governs the placing of the first accent even if that accent is placed after column 4. Similarly, if an accent falls in column 3, the punctum of column 4 governs the placing of the following accent even if it falls after column 8. Finally, when elements of the formula must be suppressed, a priority of the elements or groups of elements is always observed.

Like tone A, tone B generally assumes a simple bipartite form. The mediant is adjusted to the final accent of the first part of the text as in the examples below. Note that if podatus 11 is omitted from the intonation, it is contracted with the first element of the mediant, as in the last two examples.



fol.58^{v} Dabit vobis Dóminus signum in ter-ra

fol.66^{v} Aspiciébam in núbibus ce- li

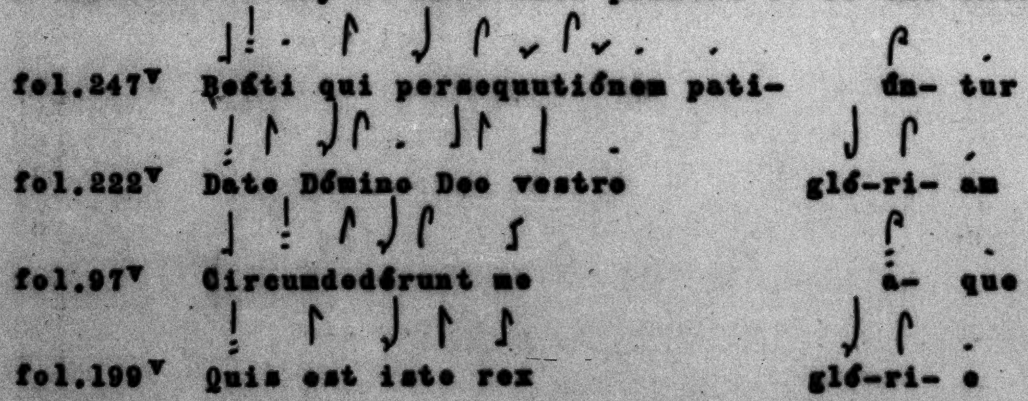
fol.86 Dóminus regnábit decórem ín- du- it

fol.218 Laudáte puéri Dó- mi- num

fol.43^{v} Mínimus erit in mil-le

fol.55^{v} Deus a Libano vé- ni- et

However, there may be more than one division in the text. In such cases, tone B, as opposed to tone A, subdivides in the first part of the melody, but this first part may be divided only into two subsections. If further subdivisions are necessary, the second part may also be divided. The secondary mediant inserted in the first part of tone B is adjusted to the final accent of the text phrase. Here again, a contraction may be made with podatus 11 of the intonation.



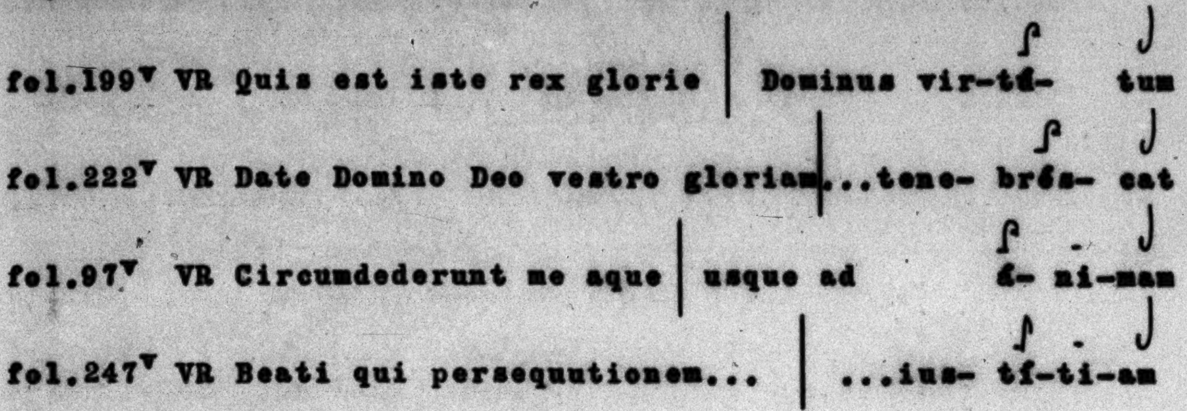
fol.247^{v} Beáti qui persequutiónem pati- ún- tur

fol.222^{v} Date Dómino Deo vestro gló-ri- am

fol.97^{v} Circumdedérunt me á- que

fol.199^{v} Quis est iste rex gló-ri- e

When the first part is subdivided, the mediant which ends it (that is, the cadence for the second subsection) takes a form slightly different from that described above. The following examples illustrate the way in which it is adjusted to the final accent of the text in such cases.



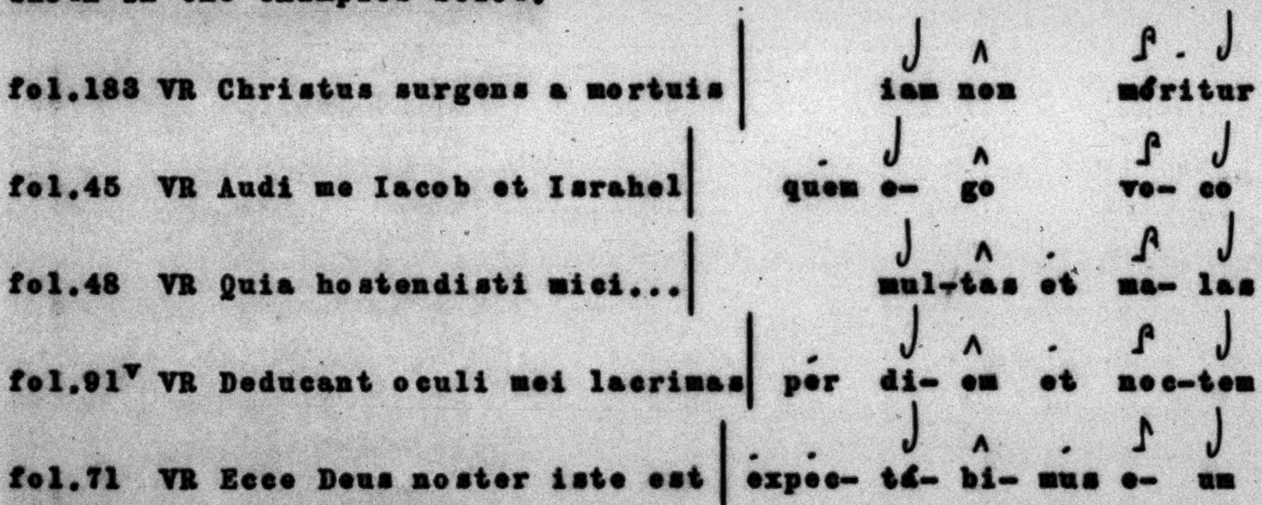
fol.199^{v} VR Quis est iste rex glorie | Dominus vir-tú- tum

fol.222^{v} VR Date Domino Deo vestro gloriam|...tene- brés- cat

fol.97^{v} VR Circumdederunt me aque | usque ad á- ni-mam

fol.247^{v} VR Beati qui persequutionem... | ...ius- tí-ti-am

The remainder of the second subsection depends on the number of syllables of text to be set. If there are five or fewer syllables preceding the mediant, the formula is that shown in the examples below.



fol.183 VR Christus surgens a mortuis | iam non móritur

fol.45 VR Audi me Iacob et Israhel| quem e- go vo- co

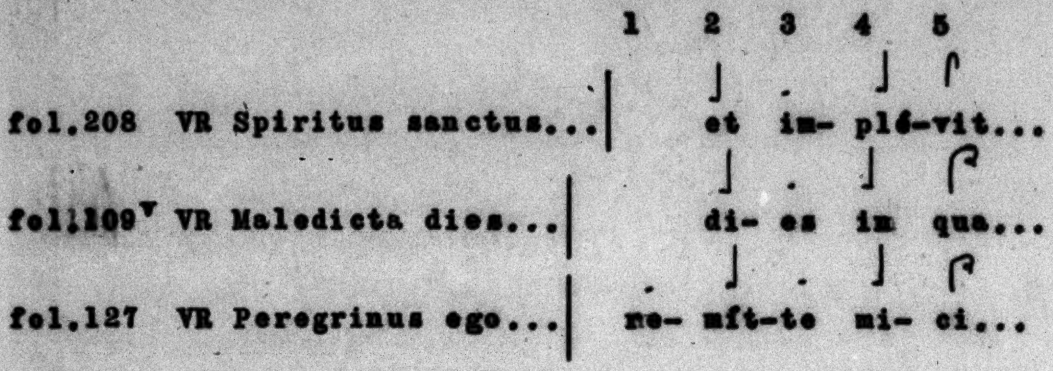
fol.48 VR Quia hostendisti mici...| mul-tas et ma- las

fol.91^{v} VR Deducant oculi mei lacrimas| per di- em et noc-tem

fol.71 VR Ecce Deus noster iste est | expec- tá- bi- mus e- um

The podatus and the clivis of this formula are never separated, and the clivis is never followed by more than one punctum. Thus, accents cannot always be adjusted to fall under the podatus, although they frequently are, as in the second and third examples.

If there are six or more syllables preceding the mediant in the second subsection, a clivis and a punctum are applied mechanically to the last two. The intonation for this subsection is then adjusted for the first accent of the text and takes the form shown in the following examples.

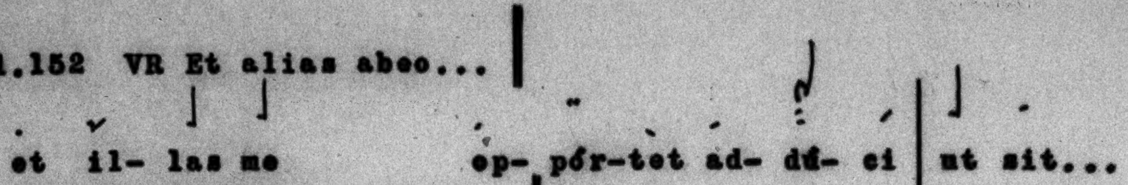

1 2 3 4 5
fol.208 VR Spiritus sanctus... et im- plé-vit...
fol.109^{v} VR Maledicta dies... di- es in qua...
fol.127 VR Peregrinus ego... ne- mít-te mi- ci...

If only one syllable separates column 5 from the final clivis preceding the mediant, that syllable is borne by a podatus. If there are more syllables intervening and the second is accented, it may be borne by a podatus. Otherwise, syllables falling between column 5 and the final clivis are generally borne by an uninterrupted series of up to ten puncta.

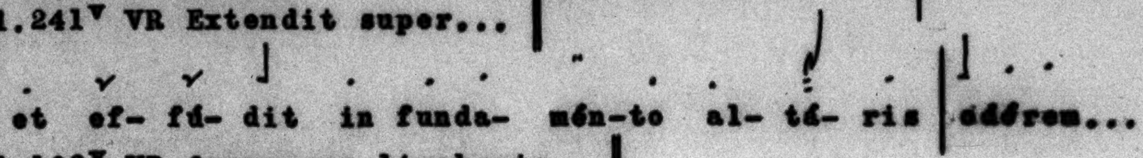
The form assumed by the intonation of the second part of tone B depends on the length of the text in question. If there are seven or more syllables, the intonation consists of a punctum and three podati applied mechanically to the first four. If there are fewer than seven, this intonation is contracted to a four note scandicus which is placed over the first syllable.[21] Syllables falling between the intonation and the final cadence are borne only by puncta in all but seven pieces. Four of these introduce a single podatus at some point or other. The other three make subdivisions as follows.

[21] Four pieces, fol. 97^{v} VR Circumdederunt me, fol. 110 VR Quiescite agere, fol. 230^{v} and 239 VR Fulgebunt iusti, make the contraction even though they have seven syllable texts. In the last two of these, the four element intonation was erased and replaced by the contraction. The same text appears a third time on fol. 249 with the four element intonation. A handful of other pieces lack either the punctum or the final podatus for no apparent reason.

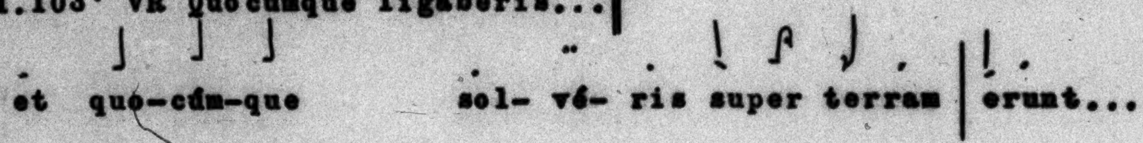
fol.152 VR Et alias abeo...


et il- las me op- pór-tet ad- dú- ci ut sit...

fol.241ᵛ VR Extendit super...

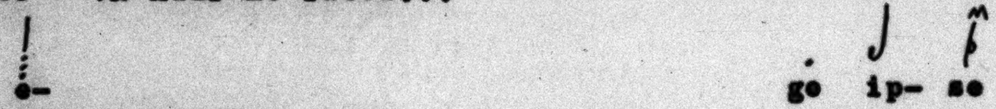

et ef- fú- dit in funda- mén-to al- tá- ris adérem...

fol.103ᵛ VR Quocumque ligaberis...

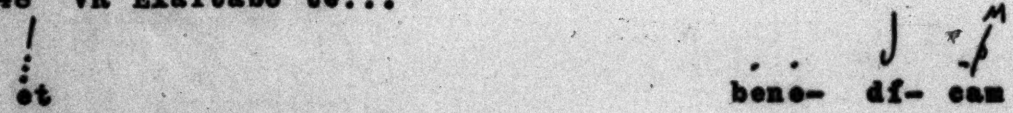

et quo-cúm-que sol- vé- ris super terram erunt...

The final cadence consists, without exception, of two elements applied to the last two syllables mechanically. The following examples illustrate the treatment of the entire second part of the tone.

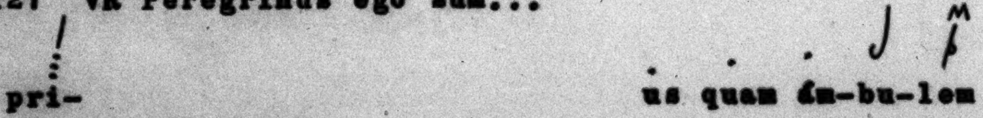
fol.45 VR Audi me Iacob...



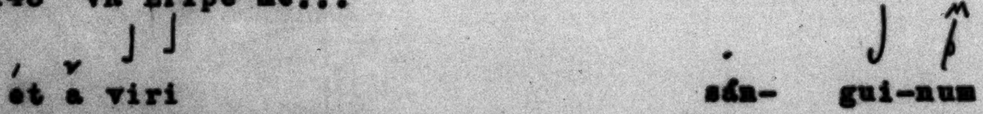
fol.48 VR Exaltabo te...


et bene- dí- cam

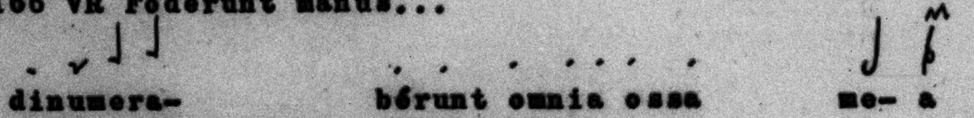
fol.127 VR Peregrinus ego sum...


pri- us quam ám-bu-lem

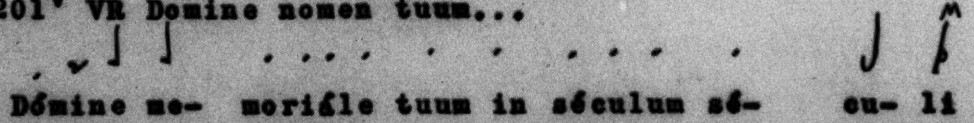
fol.145 VR Eripe me...


et a viri sán- gui-num

fol.166 VR Foderunt manus...


dinumera- bérunt omnia ossa me- a

fol.201ᵛ VR Domine nomen tuum...


Dómine me- moriále tuum in séculum sé- cu- li

In summary, tone B may be described as follows.

1. The structure is basically bipartite. The first part may be divided into two subsections. Only rarely is the second part divided.

2. The intonation for the first part is always adjusted for the text accent. The intonation for the second part is never adjusted for accent, although it may be contracted to a single figure for short texts. The secondary intonation which is at times inserted into the first part is adjusted for the accent.

3. All mediants are adjusted to the final accent of their texts.

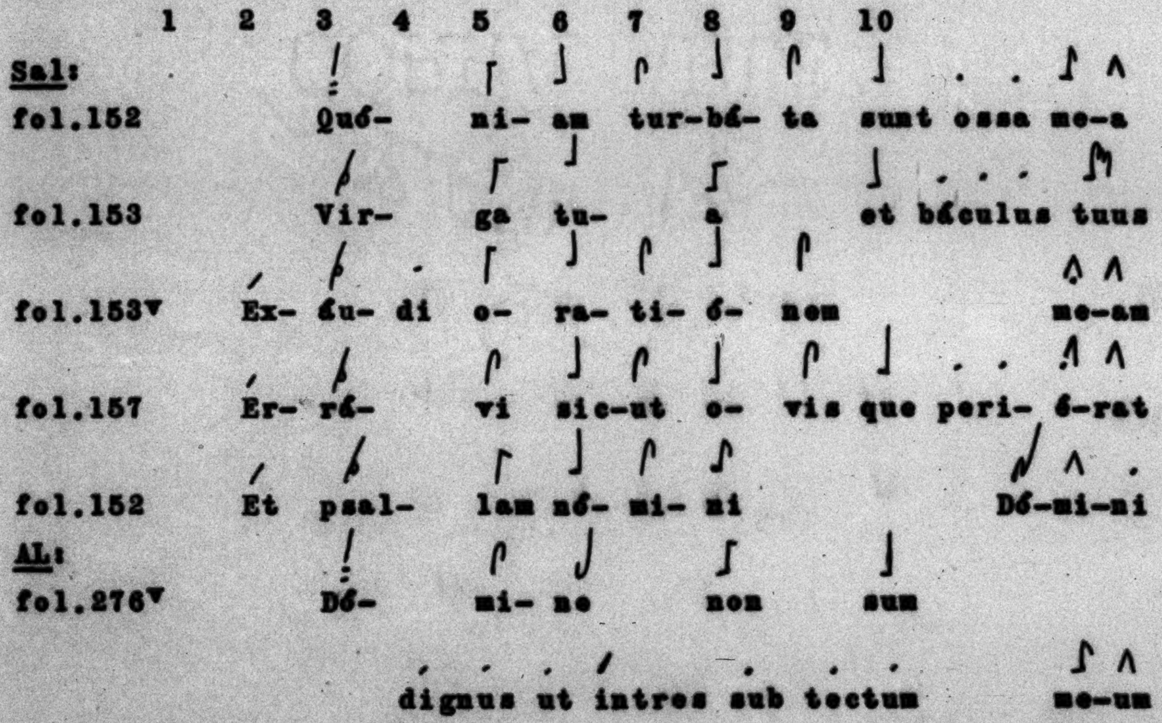
4. The final cadence consists of two elements mechanically applied to the last two syllables of text.

Tone C

Only one respond verse in *AL* appears with the notation for tone C (fol. 276^v *VR Dominus non sum dignus*). For other examples, we must turn to the night office in MSS *Sant* and *Sal* where the complete formula for this tone is associated with five pieces. In *Sal*, each of these pieces is given twice. Thus, we have in this source ten examples of the notation for this tone.

The intonation, as suggested above, bears a very strong resemblance to that of tone A. In fact, it is in some cases identical. But an examination of melodies the second parts of which clearly belong to tone C suggests that the intonations have certain peculiarities as well. These peculiarities have to do with the ways in which the formula is altered to accomodate different texts. First, pieces in which the second syllable bears the first accent may begin with a punctum. In tone A, all three of the León sources begin such pieces with a podatus. Second, two of the six different pieces with this melody omit clivis 7 following podatus 6.

This happens only once in all of the examples of tone A (AL fol. 254^{v} VR Recordatus sum). Third, clivis 9 is followed directly by the mediant in one case. This too happens only once among all of the examples of tone A. Finally, Sal gives the first scandicus the form seven out of ten times, a form which never appears in this position either in tone A or tone B. The complete first parts of all six pieces are given below, the first five taken from Sal and the last from AL.

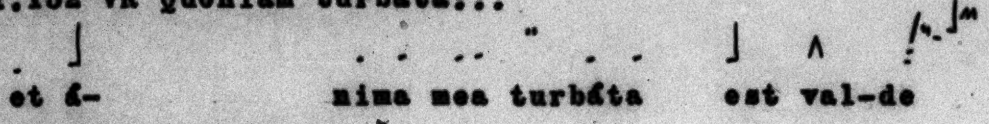

1 2 3 4 5 6 7 8 9 10
Sal:
fol.152 Quó- ni- am tur-bá- ta sunt ossa me-a
fol.153 Vir- ga tu- a et báculus tuus
fol.153v Ex- áu- di o- ra- ti- ó- nem me-am
fol.157 Er- rá- vi sic-ut o- vis que peri- é-rat
fol.152 Et psal- lam nó- mi- ni Dó-mi-ni
AL:
fol.276v Dó- mi- ne non sum
dignus ut intres sub tectum me-um

The mediant is adjusted to the final accent of the text, and where this falls on the penultimate syllable, the melodic formula employed is one not found in any examples of tone A. In one piece, however, the final accent falls on the antepenultimate syllable of a rather short text. Here the mediant takes the same form as that found with similar texts in tone A.

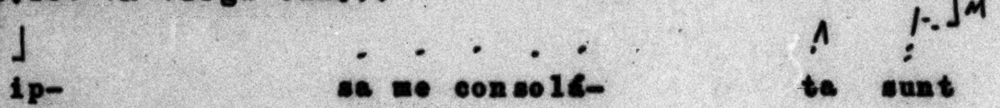
The second part of tone C resembles none of the other tones. Its intonation consists of a single podatus placed over the first syllable if that is accented and over the second syllable in all other cases. The final cadence consists of three elements applied mechanically to the last three syllables, although in one piece the first two elements are contracted.

Sal:

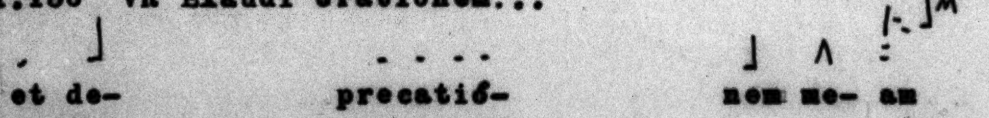
fol.152 VR Quoniam turbata...


et á-
nima mea turbáta
est val-de

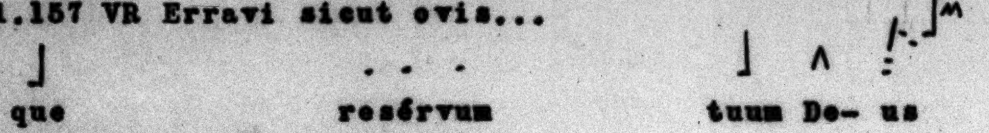
fol.153 VR Virga tua...


ip-
sa me consolá-
ta sunt

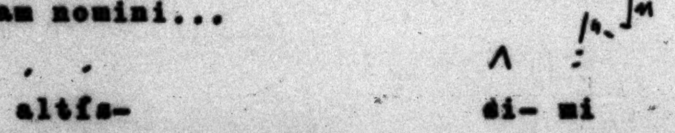
fol.153^v VR Exaudi orationem...


et de-
precatió-
nem me- am

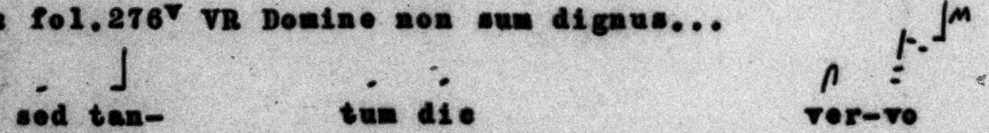
fol.157 VR Erravi sicut ovis...


que
resérvum
tuum De- us

fol.152 VR Et psallam nomini...



AL: fol.276^v VR Domine non sum dignus...


sed tan-
tum dic
ver-vo

The second half of tone C appears with one more verse in both Sant and Sal, but in this case with an intonation for the first half which is unique. The piece in question is RS Domine Deus virtutum VR Quam amabilia.[22] The first half of the refrain is exactly the same in both text and music as the second half of the verse. Thus, on fol. 157 of Sal, the second half of the verse is not copied, a repetition of the entire refrain being indicated instead. On fol. 167^v, the entire verse is written out, and only the second part of the refrain is repeated. This might somehow account for the peculiar intonation except that, on fol. 157, the refrain *Vibit anima mea* has the same melody, and its verse, *Erravi sicut ovis*, is treated with the normal intonation shown above.[23] This suggests, first of all, that the melody for *VR Quam amabilia* is in the same mode as tone C, and second, that the second part of a tone may be more important than the intonation in establishing relationships among tones. Thus, despite the similarity between some of the intonations for tone C and those for tone A, pieces ending with the second part of tone C are best regarded as belonging together.

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[22] Wagner makes this his tone II, saying that the absence of other examples indicates that it is in one of the less common modes. "Untersuchungen...," p. 93.

Tone C, then, has the following characteristics:

1. The structure is bipartite.

2. The intonation for the first part is adjusted for accent, as is the single podatus which comprises the intonation for the second part.

3. The mediant is adjusted to the final accent of its text.

4. The final cadence consists of three elements mechanically applied to the last three syllables of text.

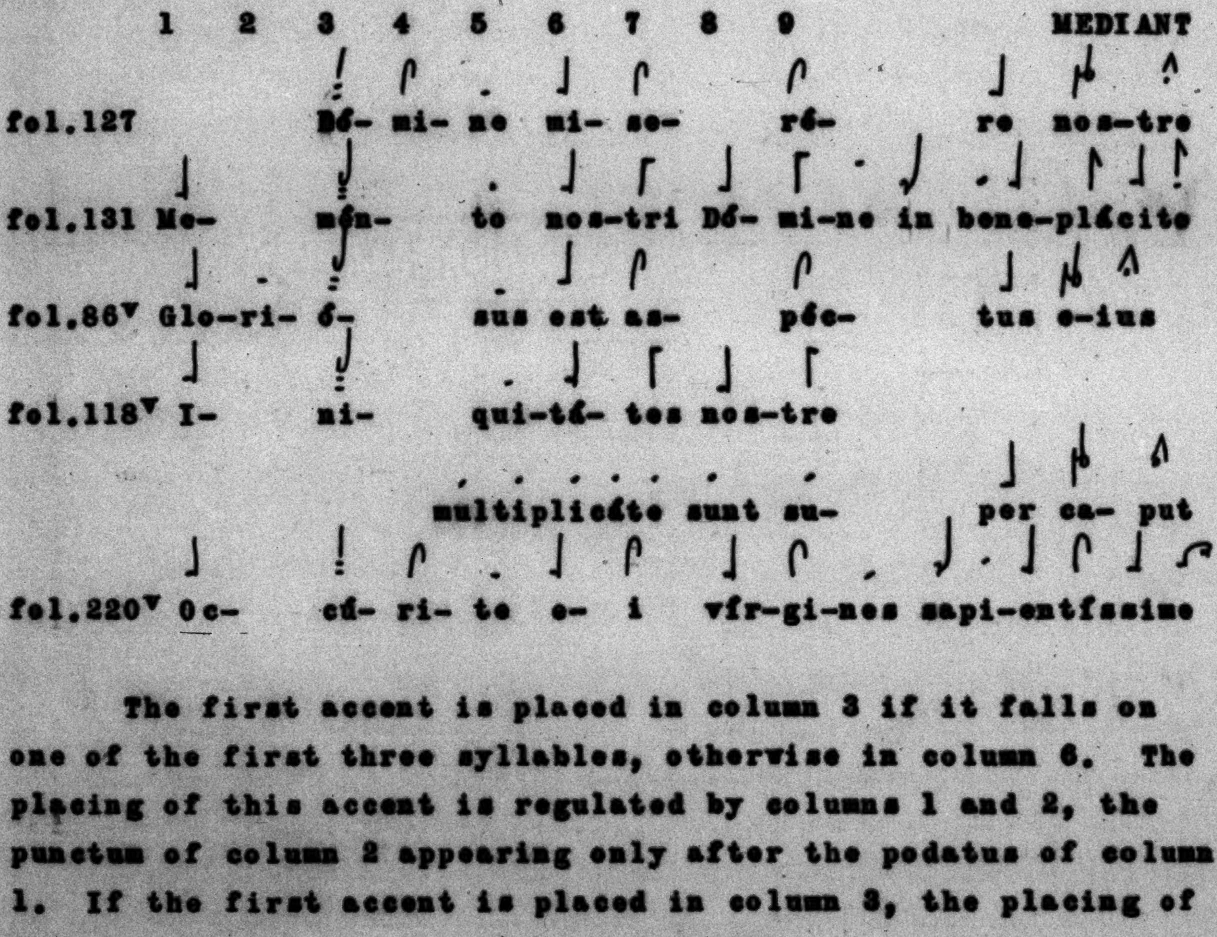
Tone D

Tone D appears twenty-three times in *AL*, but only once in *Sant* and *Sal*. The one piece common to all three sources (*AL* fol. 295 *VR Qui das salutem*, see figure 1) has a middle portion which differs from the other examples in *AL*. Furthermore, this piece is the only one to appear with the melody for tone D in any of the Rioja sources, other concordances with *AL*

[23] Fol. 157 of *Sal*, with both of the pieces in question, appears in plate 9 of *El Canto Mozárabe* by Rojo and Prado.

in these sources giving tone B instead.[24] Thus, except for this one piece from the night office,[25] tone D is peculiar to *AL*. Its formal design clearly resembles that of the tones already discussed, but its modal relationship to tone B cannot be determined.

The underlaying of text for the intonation follows principles much like those at work in tones A and B, as the following examples show.


1 2 3 4 5 6 7 8 9 MEDIANT
fol.127 Dó- mi- ne mi- se- ré- re nos-tre
fol.131 Me- mén- to nos-tri Dó- mi-ne in bene-plácito
fol.86v Glo-ri- ó- sus est as- péc- tus e-ius
fol.118v I- ni- qui-tá- tes nos-tre
multiplicáte sunt su- per ca- put
fol.220v O c- cú- ri- te e- i vír-gi-nes sapi-entíssime

The first accent is placed in column 3 if it falls on one of the first three syllables, otherwise in column 6. The placing of this accent is regulated by columns 1 and 2, the punctum of column 2 appearing only after the podatus of column 1. If the first accent is placed in column 3, the placing of the second is regulated by clivis 4. Punctum 5 is a fixed element in the formula. The clivis rule applies except when podatus 8 is suppressed, in which case clivis 9 may bear an accent. There is no great consistency in the suppression of podatus 8, but it most often takes place in short texts such as the first and third examples above.

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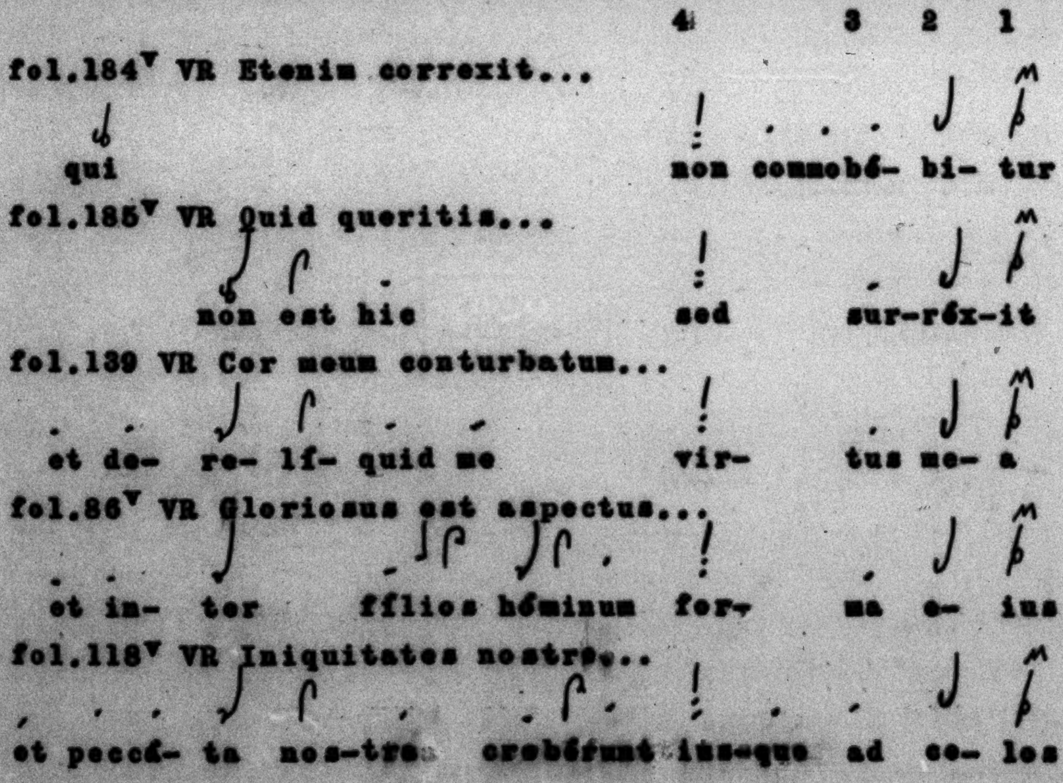
[24] Only once does a piece appearing in *AL* with tone D appear in another source with a tone other than tone B: *VR Tu es Deus* on fol.118^{v} of *A30* which appears with tone A. The melody for the refrain and the point at which the repetition of the refrain is to begin agree with *AL*.

[25] *AL* gives it along with five other responds under the rubric *ITEM RESPONSURIA AD NOCTURNOS DOMINICALES* on fol. 295.

The mediant is adjusted to the final accent of the text, although it differs from the mediant in the tones already discussed in that it consists of three elements when the accent is on the penultimate syllable and four elements when the accent is on the antepenultimate syllable. The four element form is evidently derived from the three element form by division of the middle element.

The following are examples of the second part of tone D.


4 3 2 1
fol.184^{v} VR Etenim correxit...
qui non commobé- bi- tur
fol.185^{v} VR Quid queritis...
non est hic sed sur-réx-it
fol.139 VR Cor meum conturbatum...
et de- re- lí- quid me vir- tus me- a
fol.86^{v} VR Gloriosus est aspectus...
et in- ter fílios hóminum for- ma e- ius
fol.118^{v} VR Iniquitates nostre...
et peccá- ta nos-tra crebérunt ius-que ad ce- los

Although the intonations for this second part generally resemble each other, it is not possible to formulate very simple principles for their behavior. If there is only one syllable preceding the cadence, it is always borne by a podatus, as in the first example above. Otherwise, the intonation is usually built around a scandicus and a clivis. The number of puncta preceding and following these two figures does not seem to depend on the accent pattern of the text.

The final cadence consists of four elements, the last three of which are applied to the last three syllables of the text. Element 4 may be adjusted to bear an accent by inserting as many as two puncta between it and punctum 3.

Thus, tone D, may be described as follows:

1. The structure is bipartite.

2. The intonation for the first part is adjusted to the text accent. The intonation for the second part is not treated consistently with regard to accent.

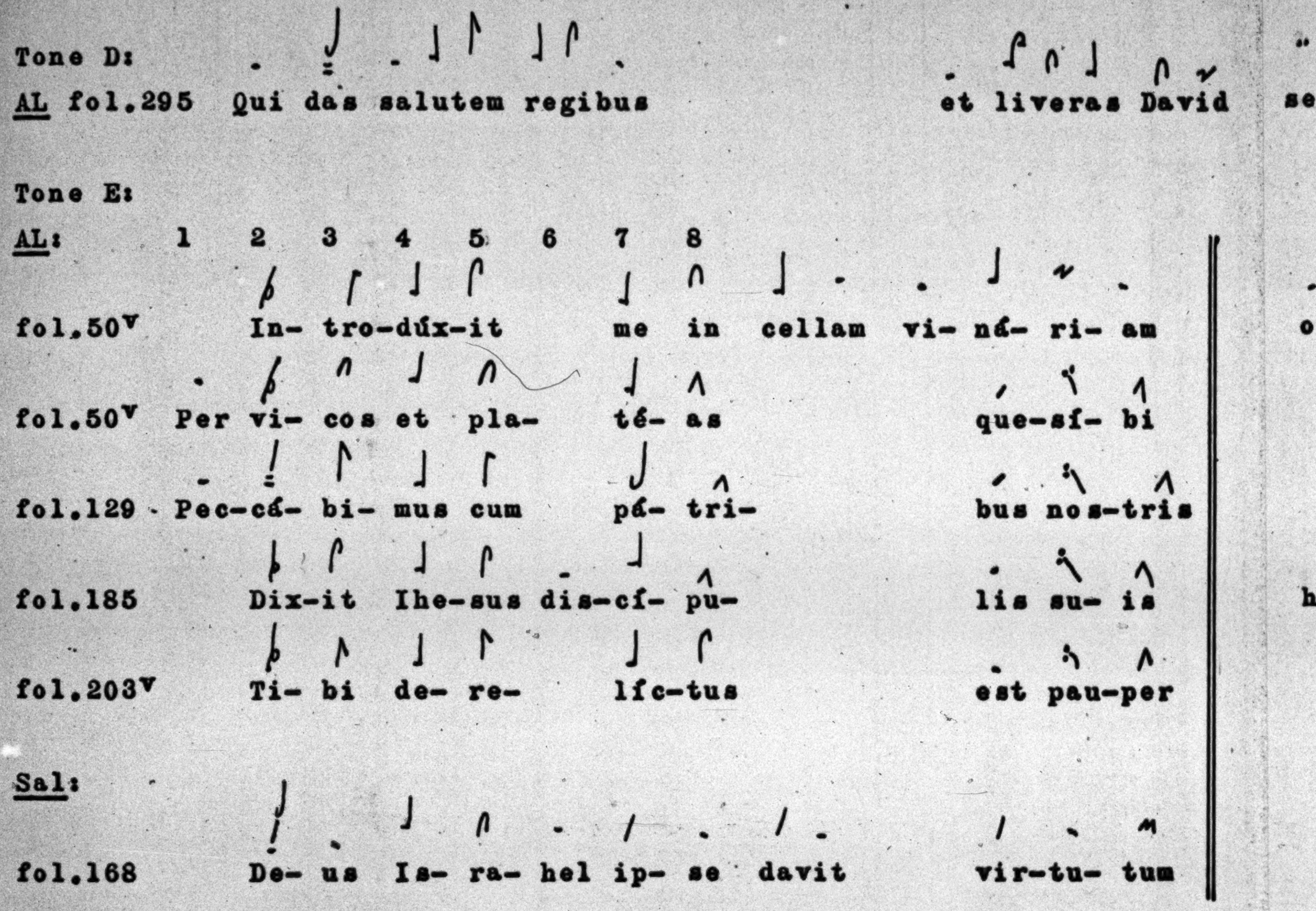
3. The mediant is adjusted to the final accent of its text. It consists of three elements when the accent is on the penultimate syllable. This becomes a four element formula by division of the middle element when the accent is on the antepenultimate syllable.

4. The final cadence consists of four elements, the last three of which are mechanically applied to the last three syllables of text. The first element may be adjusted to bear an accent through the insertion of one or two puncta between it and the following element.

Tone E

Figure 1 gives the five examples of this tone appearing in AL plus the one example in Sant and Sal. Once again, the single piece appearing in the night office differs from those for the secular office even though all are members of the same family. In Sant and Sal, the intonation for tone E is very much like that for the one example of tone D, also shown in figure 1. But these tones are clearly differentiated in AL. Here the first scandicus for tone E is always of the three note

Figure 1


Tone D:
AL fol.295 Qui das salutem regibus
et liveras David
se
Tone E:
AL: 1 2 3 4 5 6 7 8
fol.50v In- tro-dúx-it me in cellam vi- ná- ri- am
o
fol.50v Per vi- cos et pla- té- as que-sí- bi
fol.129 Pec-cá- bi- mus cum pá- tri- bus nos-tris
fol.185 Dix-it Ihe-sus dis-cí- pu- lis su- is
h
fol.203v Ti- bi de- re- líc-tus est pau-per
Sal:
fol.168 De- us Is- ra- hel ip- se davit vir-tu- tum

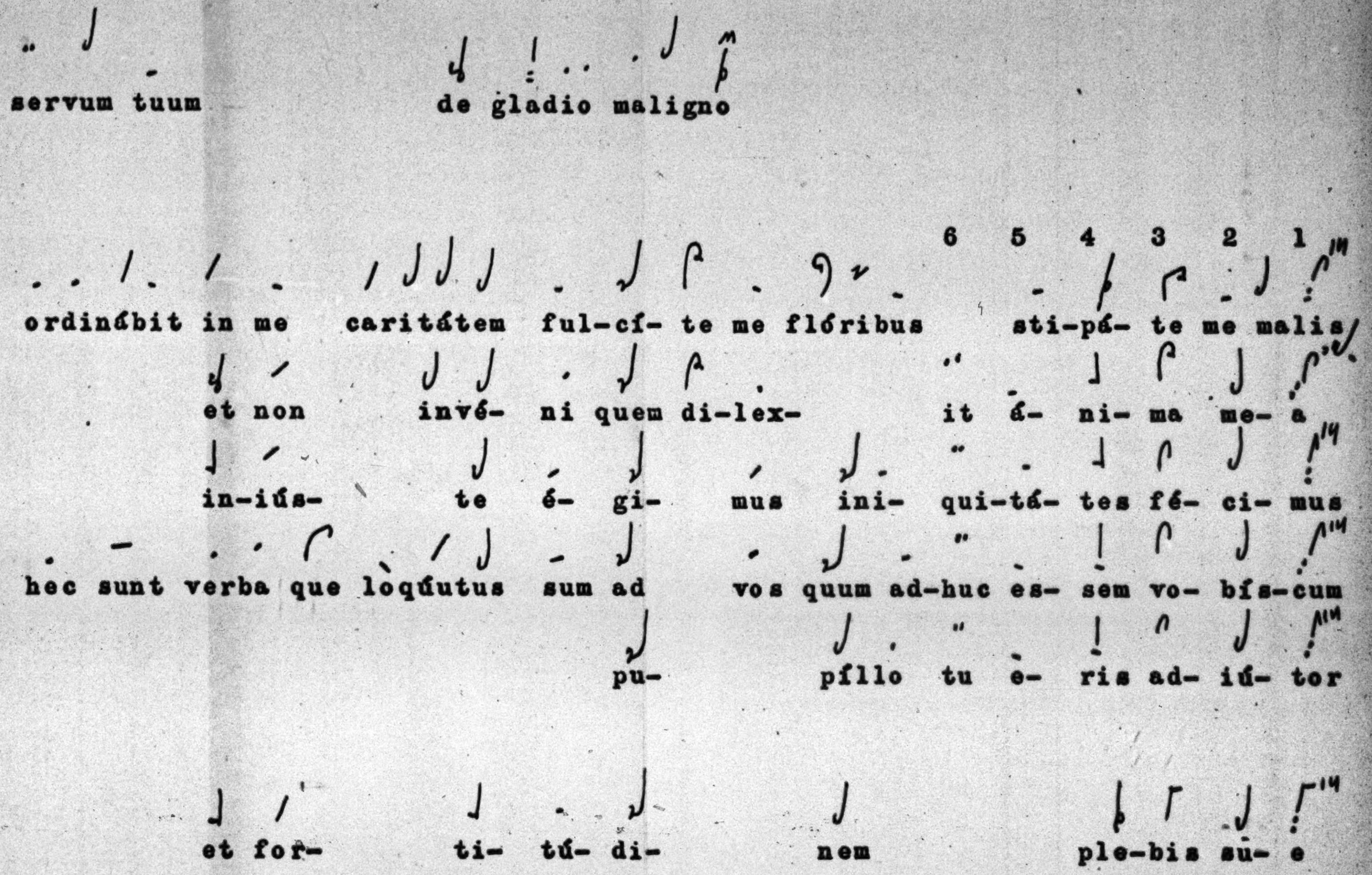
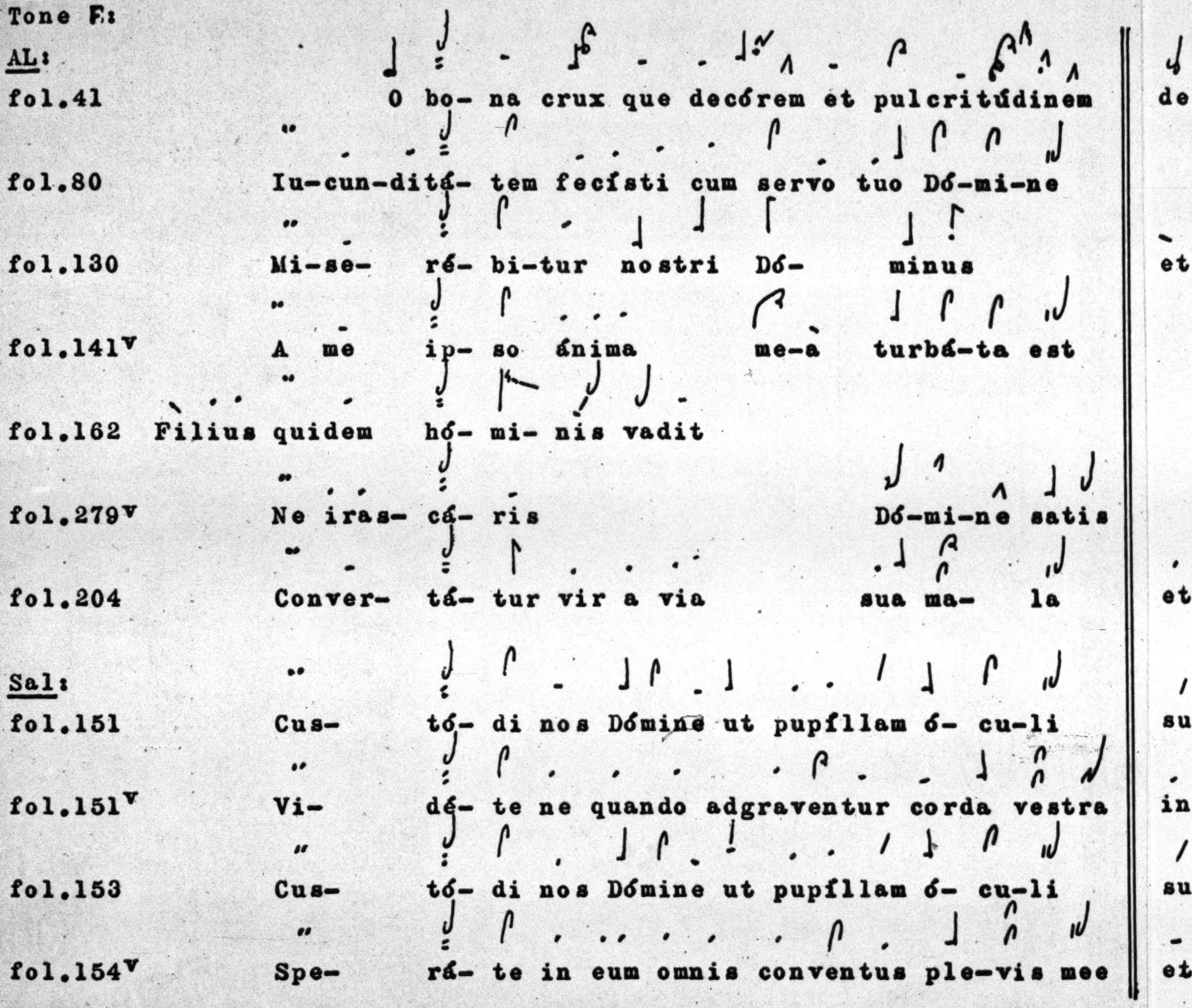

servum tuum
de gladio maligno
6 5 4 3 2 1
ordinábit in me caritátem ful-cí- te me flóribus sti-pá- te me malis
et non invé- ni quem di-lex- it á- ni- ma me- a
in-iús- te é- gi- mus ini- qui-tá- tes fé- ci- mus
hec sunt verba que loqúutus sum ad vos quum ad-huc es- sem vo- bís-cum
pu- píllo tu e- ris ad- iú- tor
et for- ti- tú- di- nem ple-bis sú- e

Figure 2



Tone F:

AL:

fol.41 O bo- na crux que decórem et pulcritúdinem de

fol.80 Iu-cun-ditá- tem fecísti cum servo tuo Dó-mi-ne

fol.130 Mi-se- ré- bi-tur nostri Dó- minus et

fol.141^{v} A me ip- so ánima me-à turbá-ta est

fol.162 Filius quidem hó- mi- nis vadit

fol.279^{v} Ne iras- cá- ris Dó-mi-ne satis

fol.204 Conver- tá- tur vir a via sua ma- la et

Sal:

fol.151 Cus- tó- di nos Dómine ut pupíllam ó- cu-li su

fol.151^{v} Vi- dé- te ne quando adgraventur corda vestra in

fol.153 Cus- tó- di nos Dómine ut pupíllam ó- cu-li su

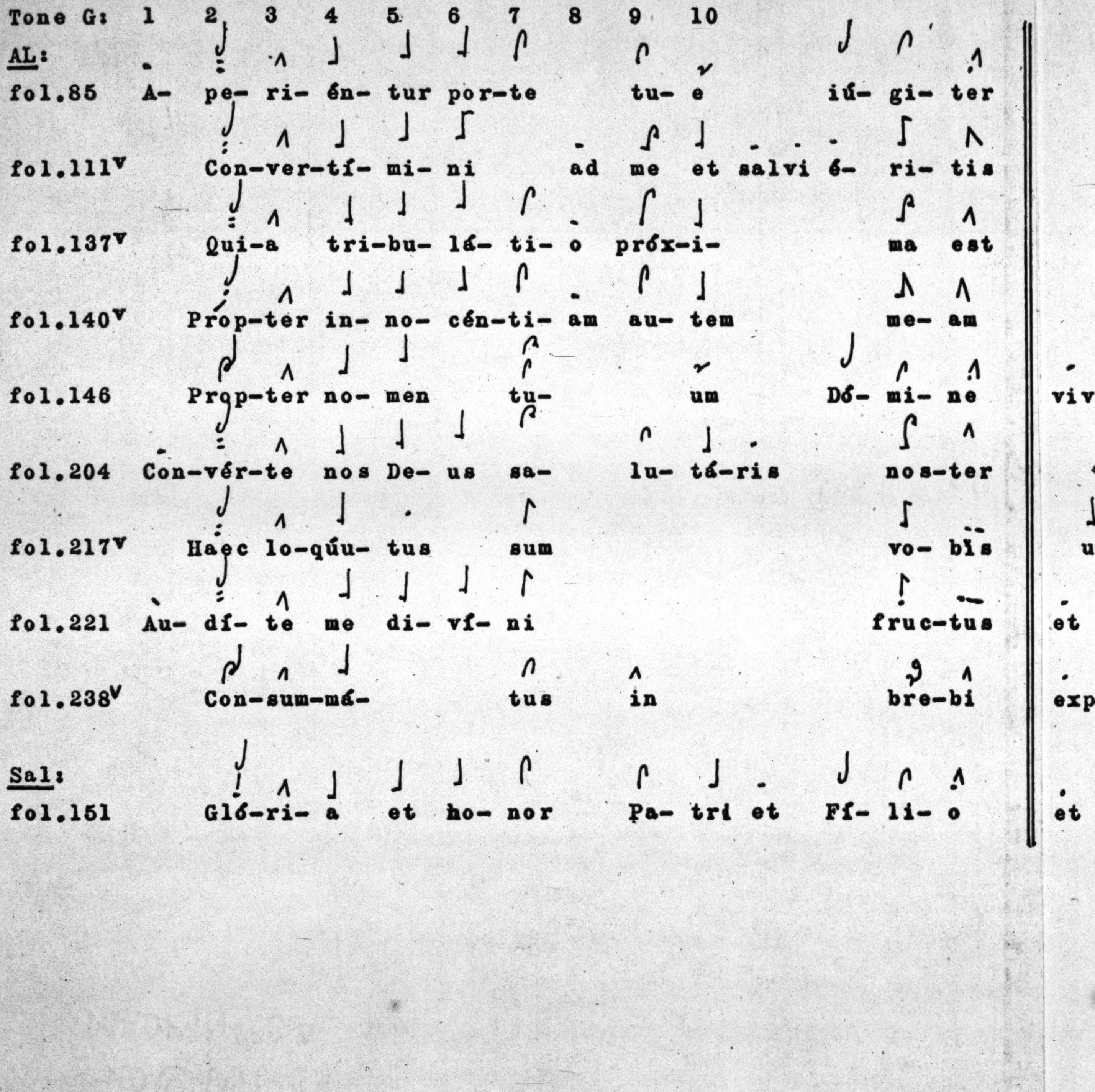
fol.154^{v} Spe- rá- te in eum omnis conventus ple-vis mee et

de membris Dómini suscepísti
et abstérget iniustí-tias nostras
et ab iniquitáte que est in manu sua
sub umbra alá- rum tuárum
in crápu- la et e- bri-etáte
sub umbra [?] alá- rum tuárum
et-ef- fún-di-te co-ram illo

6 5 4 3 2 1

diu desideráta sol- lí-ci-te a- má- ta
secúndum ver- bum tuum in pa- ce
et dimérget in profundum maris ómni- a pec- cá- ta nos- tra
prop- té- re- a
sicut scrip-tum est de e- o
et ne ul- tra me- mi- né- ris
et revertátur Deus a fu- ró- re i- re su- e
pró- te- ge nos
et in curis huius mun- di
pró- te- ge nos
cor- da ves- tra

Figure 3



Tone G: 1 2 3 4 5 6 7 8 9 10

AL:

fol.85 A- pe- ri- én- tur por-te tu- e iú- gi- ter

fol.111^{v} Con-ver-tí- mi- ni ad me et salvi é- ri- tis

fol.137^{v} Qui-a tri-bu- lá- ti- o próx-i- ma est

fol.140^{v} Prop-ter in- no- cén-ti- am au- tem me- am

fol.146 Prop-ter no- men tu- um Dó- mi- ne viv

fol.204 Con-vér-te nos De- us sa- lu- tá-ris nos-ter

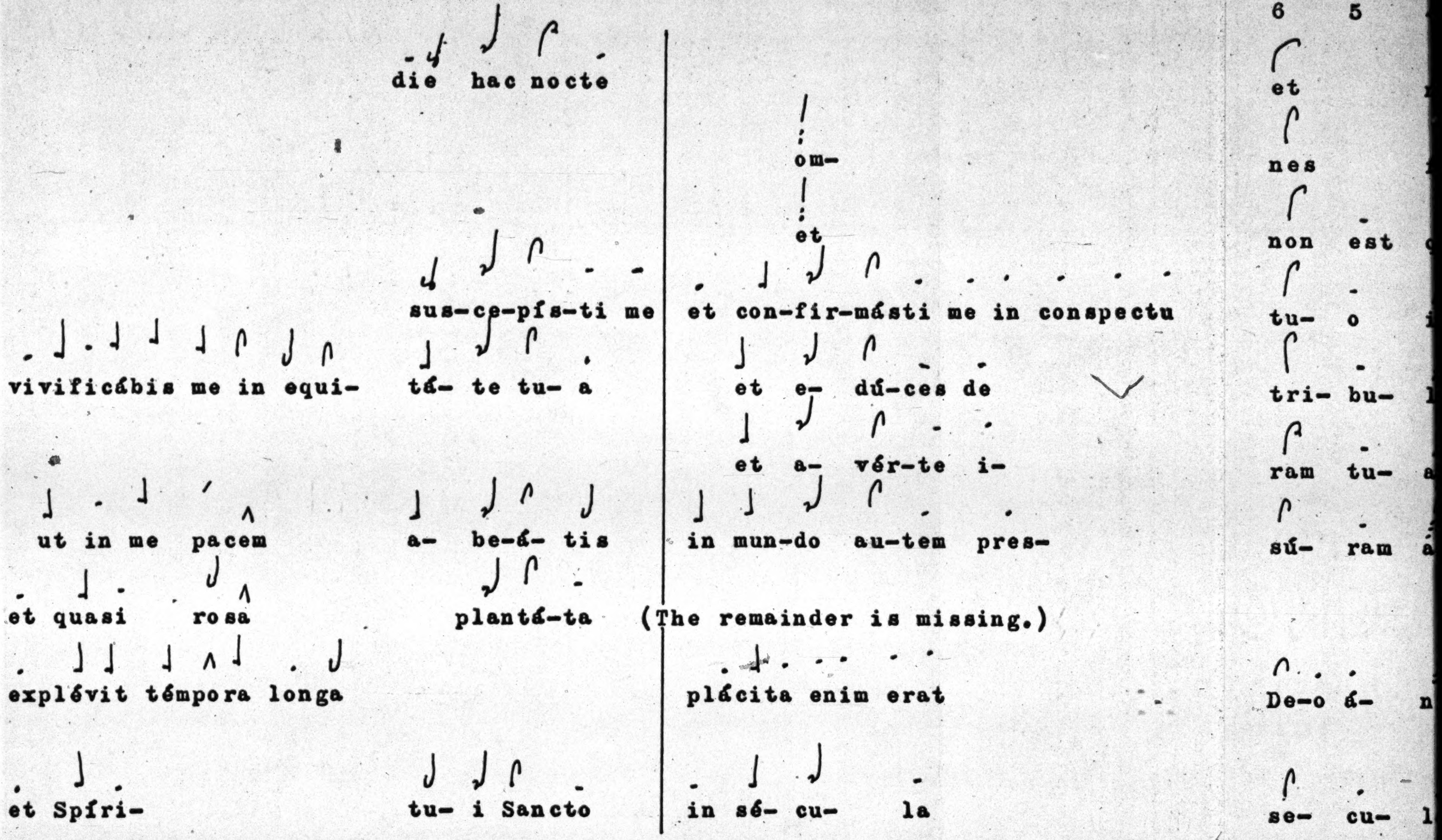
fol.217^{v} Haec lo-qúu- tus sum vo- bis u

fol.221 Au- dí- te me di- ví- ni fruc-tus et

fol.238^{v} Con-sum-má- tus in bre-bi exp

Sal:

fol.151 Gló-ri- a et ho- nor Pa- tri et Fí- li- o et



die hac nocte

sus-ce-pís-ti me

vivificábis me in equi- tá- te tu- a

ut in me pacem a- be-á- tis

et quasi rosa plantá-ta (The remainder is missing.)

explévit témpora longa

et Spíri- tu- i Sancto

om-

et

et con-fir-másti me in conspectu

et e- dú-ces de

et a- vér-te i-

in mun-do au-tem pres-

plácita enim erat

in sé- cu- la

6 5

et

nes

non est

tu- o

tri- bu-

ram tu-

sú- ram

De-o á-

se- cu-

	6	5	4	3	2	1	
	et		non	clau-	dén-	tur	(in e-ter- num)
	nes		fi-	nes	ter-	re	
	non	est	qui	ád-	iu-	bet	
me in conspectu	tu-	o	in	e-	tér-	num	
de	tri-	bu-	la-	ti-	ó-	ne	
i-	ram	tu-	am	a	no-	bis	
pres-	sú-	ram	a-	bé-	bi-	tis	
issing.)							
	De-o	á-	ni-	ma	e-	ius	
	se-	cu-	ló-	rum	a-	men	

type.[26] For purposes of adjusting the accent, it may be preceded by a single punctum. And the clivis following this first scandicus is a fixed part of the formula instead of an optional one.

The remainder of tone E is not subject to confusion with any of the other tones, but there is some disagreement among the examples. The mediant in the example from *Sal* differs from all of the other examples. The first example from *AL*, *VR Introduxit me*, also stands apart in this respect. Suffice it to say, however, that this piece does resemble the reading of *A30*. The last four pieces from *AL* form something of a homogeneous group, and from them a few generalizations about this tone may be made.

1. The structure is bipartite, although two of the pieces, *VR Peccabimus cum patribus* and *VR Dixit Ihesus*, might be said to subdivide in the second part. The former text is always divided in a similar fashion in other tones.

2. The intonation for the first part is adjusted to the text accent. No two intonations for the second part are exactly alike.

3. The mediant consists of two elements apparently adjusted to the final accent of the text.

4. The final cadence consists of six elements mechanically applied to the last six syllables of text.

Tone F

Figure 2 gives all seven of the pieces in *AL* which belong to tone F as well as the four complete examples of this tone in *Sal*.[27] *VR O bona crux* is clearly a case apart, of which more will be said later. But the remaining pieces, despite differences among those in AL, suggest the following autline for this tone.

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[26] Four of the examples in *AL* have an erasure at this point, but the original notation is not visible.

[27] Both *Sant* and *Sal* include two pieces which give only the first part of the formula, the texts being quite short. The two verses *Custodi nos* shown in figure 2 have different refrains.

1. The structure is basically bipartite, although subdivision of the second part is common.

2. The intonation for the first part consists of only three elements which are adjusted to the text accent by the insertion of puncta between the first and second. The intonations for the remaining parts vary among the examples.

3. The first mediant, as given in Sal, consists of three elements applied mechanically. In AL, there appear to be four elements, but the examples differ on this point. The second mediant consists of four elements, and all texts accent the penultimate syllable.

4. In AL, the final cadence consists of six elements applied to the last six syllables of text. In only one text in Sal is the final subsection longer than four syllables. In this one case, elements 2 and 3 are divided to accomodate the additional syllables.

Tone G

There are nine examples of tone G in AL and one in Sal, all of which are given in figure 3. Except for VR Consummatus in brebi, which is notated after the Rioja tradition, these pieces show consistent application of the melody to the various texts. If the first accent falls on the first or second syllable, it is borne by element 2, otherwise by element 4. This adjustment is made by punctum 1. Podati 4, 5, and 6 may all bear accents, and punctum 8 serves to place an accent in column 9. If there are any syllables between podatus 10 and the mediant, they are borne by puncta. As in other tones, short texts may result in the contraction or suppression of elements in the intonation. The mediant consists of two elements when the text accents the penultimate syllable. When the antepenultimate syllable is accented, the first element, a torculus, is divided into a podatus and a clivis.

The second part of the tone may be subdivided. The mediant ending the first subsection consists primarily of a scandicus and a clivis adjusted so that the latter bears an accent. To this end, one or two puncta may follow the clivis. Syllables preceding the mediant are arranged under a series of alternating puncta, podati, and clives, so that accents will fall under the podati, much as in tones A and B. In its fullest form, the second subsection begins with a podatus, a scandicus, and a clivis, all adjusted so that the clivis will bear the accent. The final cadence then consists of six elements mechanically applied to the last six syllables of the text, syllables between the intonation and the cadence being borne by puncta. For texts without enough syllables to accomodate the entire formula, punctum 5 of the cadence may be suppressed, and the intonation may be suppressed or consist of a single scandicus.

Thus, the characteristics of tone G are as follows:

1. The structure is basically bipartite, although the second part may be subdivided.

2. The intonation for the first part is adjusted to the text accent as are the intonations in the second part.

3. The mediant for the first part is adjusted to the final accent of the text as is the secondary mediant in the second part.

4. When there is a sufficient number of syllables in the text, the final cadence consists of six elements mechanically applied to the last six syllables.

Of the entire repertory of responds in AL, only seven have verses with tones different from the seven just described:

fol.40^{v} RS Iam securus VR O bona crux
II Salve crux
fol.196 RS Isti sunt lapides VR In die illa
fol.227 RS Sapientia Domini VR Quoniam observaberunt
fol.227^{v} RS Laetati sunt parvuli VR Lignum vite
fol.251 RS Vir iste in populo VR Vir iste conservabit
fol.251 RS Ex quo honorabi te VR Dedi te plebi
fol.291^{v} RS Magnus Dominus VR Et sapientie

It is not surprising that there should be such pieces; for the same thing happens among the Gregorian responds, especially for feasts introduced in the Middle Ages.[28] Two of these pieces, though not pertaining to a feast of late origin, do belong to a set of pieces apparently composed together sometime after 711--that is, after the bulk of the Mozarabic rite was already set. The two pieces are *RS Sapientia Domini* and *RS Laetati sunt parvuli*, and they belong to Matins for the feast of Saints Iustus and Pastor. This service begins on fol. 226^{v} of *AL* with three *antiphonae de concordes* which, as Dom Brou notes,[29] have rather longer texts and more elaborate melodies than is the norm for such pieces. The first *missa* of three antiphons and a respond is then indicated by text incipits alone, a marginal note giving reference to another feast where these pieces may be found complete. Our two responds are found among the following *missae*. A look at this series of pieces beginning on fol. 227 shows that they relate to each other in a way which does not generally obtain on other feasts. In each of the first three *missae*, the three antiphons are clearly cut from the same stock. And in the first two *missae*, this similarity extends to the responds as well--the two responds which concern us here. Furthermore, the final melisma, representing about fourteen notes, of both the refrain and the verse of *RS Laetati sunt parvuli* occurs at the end of antiphons in two other *missae*. Finally, two of the antiphons in the last *missa* (fol. 228^{v}) relate to the melody of the *antiphonae de concordes*. These similarities certainly suggest that the pieces were composed to form a single group.

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[28] Ferretti, *Esthétique*, p. 257.

[29] "Notes de paléographie musicale mozarabe," *Anuario Musical*, VII (1952), p. 65, n. 37.

A comparison of *AL* with the *Oracional Visigótico* of Verona[30] suggests in turn that this group of pieces came into the liturgy after 711. The *Oracional* gives not only prayers for services throughout the year, but also incipits for the antiphons and responds accompanying the prayers. The close correspondence between these incipits and the repertory of *AL* has led to the conclusion that *AL* presents the liturgy essentially as it existed at the time of the Moorish invasion of the peninsula in 711, the latest possible date for the *Oracional*.[31] For the feast of Saints Iustus and Pastor, the *Oracional* gives only the incipits appearing first in *AL*, referring like the latter to the order of service *In Die Allisionis Infantum*. The pieces for the *missae* which are written out in full in *AL* for Matins on the feast of Saints Iustus and Pastor appear nowhere in the *Oracional*.[32]

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[30] Ed. José Vives, *Monumenta Hispaniae Sacra*, *Serie Litúrgica*, Vol. I (Barcelona, 1946).

[31] "L'Antiphonaire wisigothique et l'antiphonaire grégorien du VIII siècle," *Anuario Musical*, V (1950), 3-6. Also the same author's "Le joyau des antiphonaires latins," *Archivos Leoneses*, VIII, No. 15 (1954), 11-13.

[32] A similar situation appears for the feast of St. Felix, the music for which is given in *AL* beginning on fol. 224. For Matins on this feast, *AL* gives a total of five *missae* excluding a final *missa* for the feast of the Maccabees which is joined to that of St. Felix. In both the fourth and the fifth *missae*, the three antiphons are based on a single melody. None of the other missae has this feature. In the *Oracional*, there are incipits for the pieces of the first two *missae* together with the appropriate prayers. Then there are four prayers without incipits, and these are followed by three prayers for the Maccabees. Neither do incipits for the pieces of the fourth and fifth *missae* appear anywhere in the *Oracional*, nor is there a

RS Iam securus also appears to be part of a *missa* composed some time after the date of the *Oracional*. However, in this case the pieces composing the *missa* do not appear to be related melodically. We have already noted that the melody for *VR O bona crux* bears a slight resemblance to tone F; but the second verse, *Salve crux*, has quite an extended melody which resembles none of the tones employed elsewhere. In *AL*, this respond is part of the third *missa* at Matins on the feast of St. Andrew, but in the *Oracional*, incipits and prayers are given only for the first two *missae*.

A simpler case is that of *RS Isti sunt lapides*. It belongs to the feast of St. Torquatus which does not figure in the *Oracional* at all. This feast does, however, appear in the Mozarabic prayer book of the British Museum (Add. MS 30852) with incipits for all of the antiphons and responds in *AL*. Since the British Museum MS is from the 9th century, the office for St. Torquatus would seem to have been composed during the 8th or 9th centuries.[33]

The remaining three pieces in *AL* with unique verse melodies come from either the common of saints or the pieces for ordinary Sundays. The *Oracional*, however, contains almost exclusively the proper of time and of the saints. Thus, it is of no assistance in determining whether these three pieces are late compositions. *RS Magnus Dominus*, in any case, has for its verse a melody which begins exactly as does tone B. It is also the only one of these seven pieces aside from *RS Iam securus*

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sufficient number of prayers for this feast to account for the number of pieces in *AL*. The four prayers which are without incipits for antiphons or responds do not relate in the normal way to any of the texts of the third, fourth or fifth *missae* in *AL*. Hence, the fourth and fifth *missae*, and probably the third too, were almost certainly composed as an afterthought to the first two and after the year 711.

[33] Vives, *Oracional*, pp. xxvi-xxvii.

which appears with notation in another source--*Sant*--where it is assigned to Nocturns on Sundays instead of Matins on Sundays as in *AL*. The tone for *RS Vir iste in populo* also might be related to tone B, but it clearly differs from all of the other examples.

From the night office, there are four pieces which are unrelated to any of the tones described above. They are given here with folio references to *Sant*.[34]

fol.212 RS Per diem clamavi VR Media nocte surgebam
fol.218 RS Adiutorium nostrum VR Laqueus contritus
II Gloria et honor patri
fol.224 RS Quis michi det VR Quis michi tribuat
fol.224^{v} RS Qui est enim Domine VR Nec fortitudo

Before turning to the Rioja tradition and its sources, we should make special note of three more pieces from *AL*:

fol.195^{v} RS Hec dicit Dominus pertransibunt VR Velabunt
fol.238^{v} RS Homo iste custodivit VR Consummatus in brebi
fol.254^{v} RS Haec dicit Dominus dilectione VR Recordatus

These three pieces are notated after the Rioja tradition, the first and third belonging to tone A, the second belonging to tone G. The third offers an instructive comparison, for it is copied two times in succession. The first time, the verse follows the León tradition, the second time the Rioja tradition. The melody for the refrain in the two instances is clearly the same, although here too there are notational variants which must occasionally represent differences in pitch content. The study of isolated pieces which happen to occur twice in a single source, or at most, once in each of several different sources casts, at first glance anyway, little light on the significance of what appear to be matters of notational detail.

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[34] The first two are Wagner's types I and III respectively. The other two are not among the pieces he studied.

But the respond verses present a controlled situation in which a great number of examples may be marshalled to determine whether these differences represent anything more than accidents of a sort. We shall see that the respond verses can serve as a tool for relating groups of MSS. Once these relationships are established, a detailed study of individual pieces, such as the respond refrains, can be undertaken. It should be possible to attribute additional notational characteristics to the groups of MSS and thus to see how the refrains as well as the verses of the three pieces just cited relate to the Rioja tradition. It should also be possible to determine whether certain recurring melodic units appear exclusively in refrains assigned to a particular tone and thus have a kind of modal significance.

III

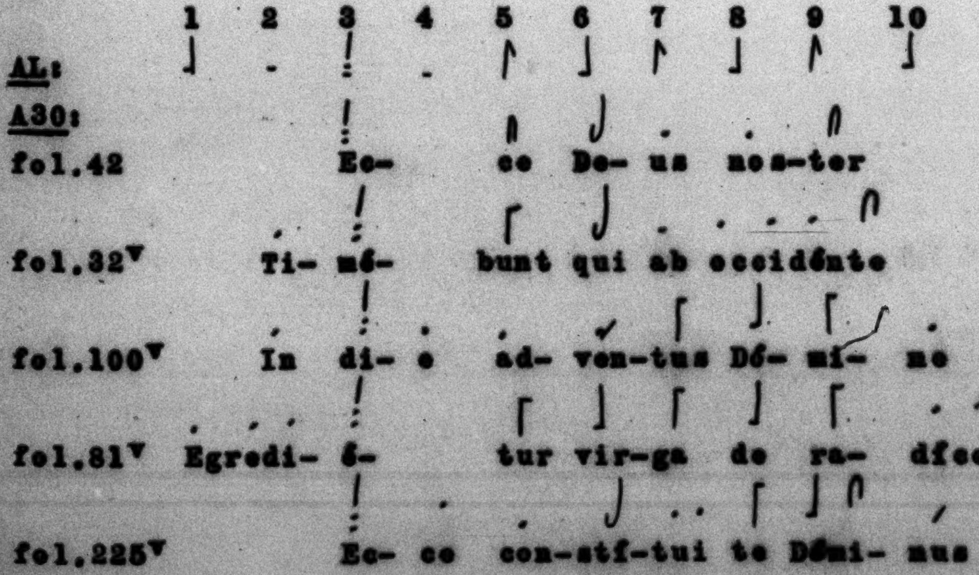
The Rioja Tradition and Its Sources

If one considers the number of MSS that must have been required for the ongoing worship of the Christian Church throughout the Spanish peninsula up to the end of the 11th century, the number of MSS for the Mozarabic rite which have survived is minimal. The centers from which MSS have been preserved are even fewer in number. This situation has led to the naming of the two principal branches of the Mozarabic notation--the northern and the Toledan. Within the sources containing the northern notation, this situation has suggested the names "León" and "Rioja" for the two traditions which concern us here. The danger in such a procedure is that it may assume the surviving sources to be representative of all that have ever existed. The Mozarabic sources simply will not bear the weight of such an assumption. The terms "León" and "Rioja" may characterize more aptly an historical accident having to do with the preservation of MSS from the 11th century to the present than a general state of affairs in the Spanish Church before the 11th century. We just have no way of knowing what musical traditions were operative over most of Spain. But as regards León and the Rioja, the relationship of the musical sources does have historical parallels. The sources transmitting what we have called the Rioja tradition come from two centers in the Rioja itself and one in Castile just to the west. We shall see that there are also non-musical reasons for linking the Rioja with this part of Castile and for distinguishing the ecclesiastical traditions of this region from those of León.

Sources from the Rioja proper

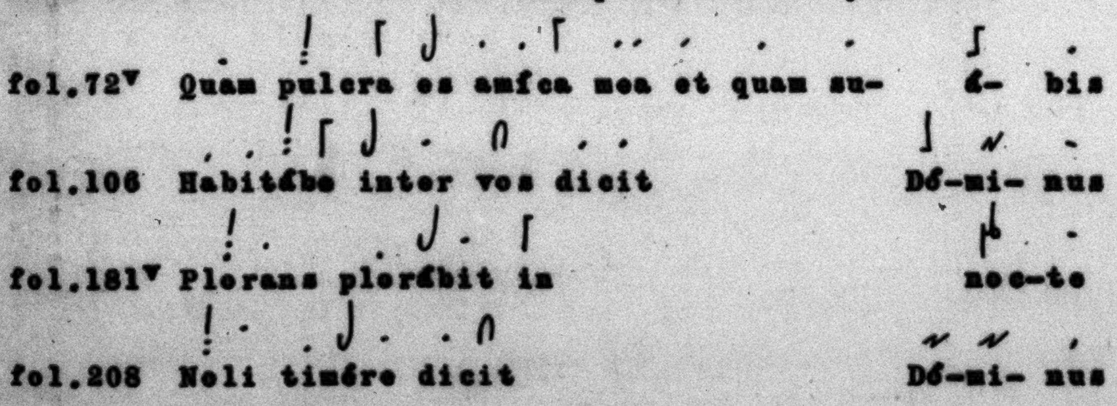
A30, an antiphoner from San Millán de la Cogolla, has suffered greatly at the hands of men as well as the elements and now lies badly mutilated in Madrid. Nevertheless, it contains more respond verses with notation than any of the other northern sources after AL. It also serves well for comparison with AL, since its format, except for the inclusion of prayers accompanying the antiphons and responds, is the same.

A few examples of the intonation for tone A taken from this MS will show some of the peculiarities of the Rioja tradition. The top line shows the full formula as it is found in AL.


1 2 3 4 5 6 7 8 9 10
AL:
A30:
fol.42 Ec- ce De- us nos-ter
fol.32v Ti- mé- bunt qui ab occidénte
fol.100v In di- e ad- ven-tus Dó- mi- ne
fol.81v Egredi- é- tur vir-ga de ra- díce
fol.225v Ec- ce con-stí-tui te Dómi- nus

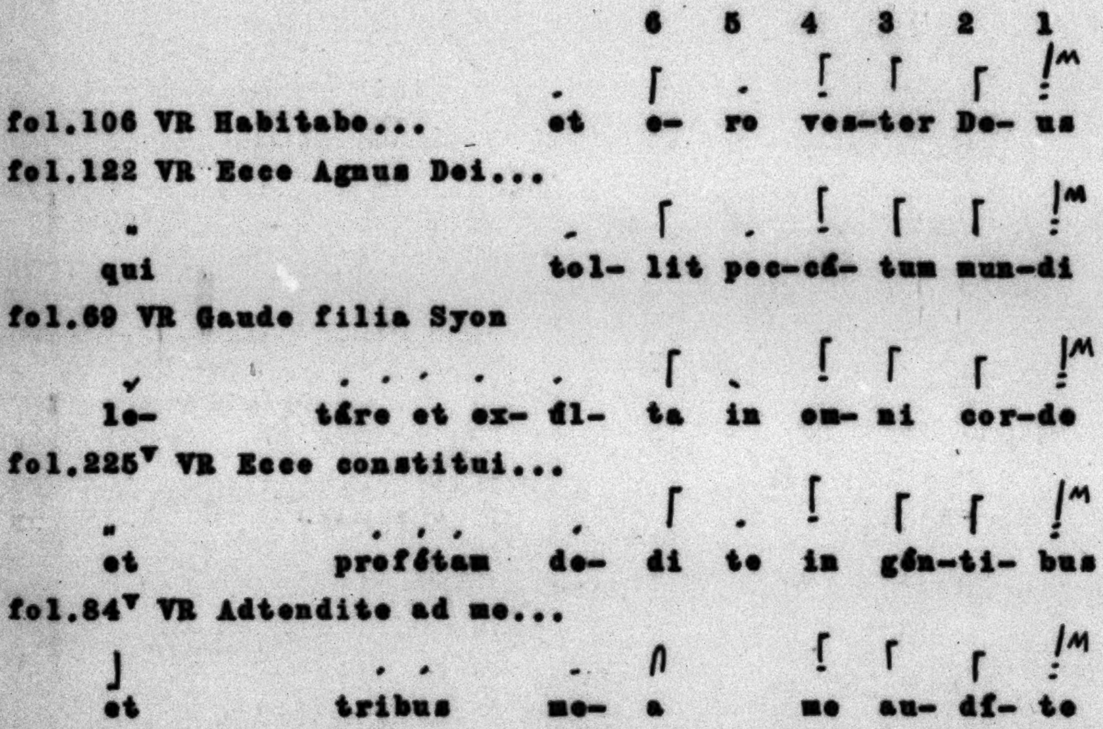
The first accent is placed in column 3, which may be preceded by as many as three puncta for this purpose. Podatus 1 of the AL formula never appears. If there is only one syllable between columns 3 and 6, it is borne by a clivis. If there are two, the clivis is divided into two puncta. Following podatus 6, the only constant element of the formula is clivis 9, which never bears an accented syllable. Clivis 7 and podatus 8 are lacking in ten out of twenty-two pieces with texts long enough to accomodate them. When they do appear, they are not treated consistently, for puncta may precede or follow clivis 7, or both. This suggests that these two elements were not originally part of the formula in the Rioja tradition. Thus, they may be regarded as representing a tendency toward more elaborate formulas of the León type. The same may be said of podatus 10, which never appears in A30.

The mediant follows the same principle as in AL, being adjusted to the final accent of the text. But the form is slightly different from that in AL when the text is short and when the accent is on the antepenultimate syllable.


fol.72v Quam pulcra es amíca mea et quam su- á- bis
fol.106 Habitábo inter vos dicit Dó-mi- nus
fol.181v Plorans plorábit in noc-te
fol.208 Noli timére dicit Dó-mi- nus

Note that, whereas in AL the torculus of this mediant is never combined with other elements to form a more complex figure, here the mediant takes the form shown in the third example whenever there is not at least one punctum between it and clivis 9 of the intonation.

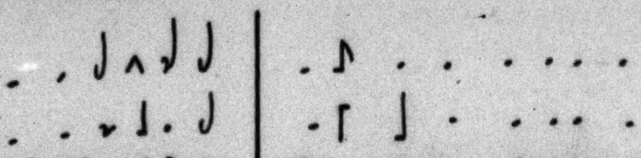
As in AL, the second part of tone A may be subdivided. Normally, however, the intonation is a single element placed over the first syllable, and all remaining syllables before the cadence are borne by puncta. The final cadence consists of six elements applied mechanically to the last six syllables of the text and is usually preceded by a punctum even at the expense of the intonation. Thus, the design is the same as that in AL, but the elements differ in part.


6 5 4 3 2 1
fol.106 VR Habitabo... et e- ro ves-ter De- us
fol.122 VR Ecce Agnus Dei...
qui tol- lit pec-cá- tum mun-di
fol.69 VR Gaude filia Syon
le- táre et ex- úl- ta in om- ni cor-de
fol.225v VR Ecce constitui...
et profétam de- di te in gén-ti- bus
fol.84v VR Adtendite ad me...
et tribus me- a me au- dí- te

The three figures used for the intonation are used indiscriminately, and only once does the scandicus-clivis formula of AL appear. Except for occasional omissions of punctum 5, the cadence, including column 1, is subject to little or no variation.

When the second part of the tone is subdivided, the outline is that of AL. That is, the final subsection, if there are three, takes the form just described for the second part of the tone without subdivisions. The same is true of the final subsection, if there are only two, when the first ends with a punctum. Nevertheless, the melodies which fill in this outline differ from those of AL. The following examples give the notation from both AL and A30.

VR Ecce Deus noster...

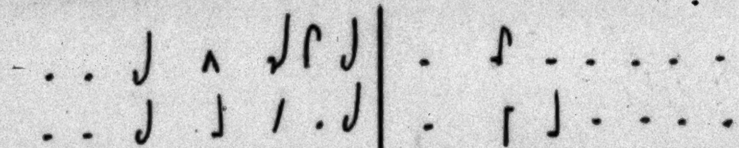


AL fol.42:

A30 fol.42:

retributiónis Deus ipse véniet et CADENCE

VR Salvabit Dominus...



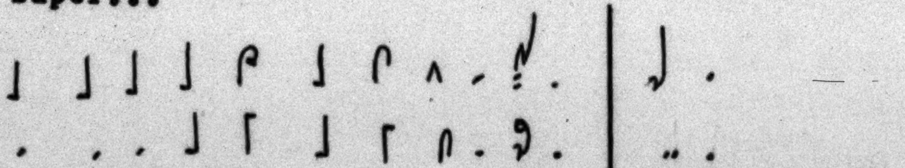
AL fol.31^v:

A30 fol.11^v:

CADENCE

sicut a princípio et próteget abita-(tores...)

VR Et erunt super...

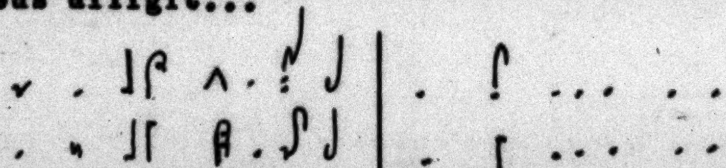


AL fol.53:

A30 fol.78:

et super omnem collem elevátum rivi CADENCE

VR Et pater meus diligit...

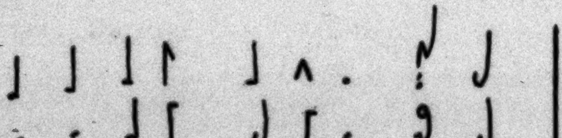


AL fol.76^v:

A30 fol.139^v:

et ad eum veniémus et mansiónem aput CADENCE

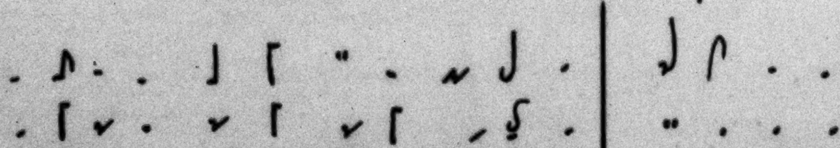
VRDeus pacis...



AL fol.63^v:

A30 fol.104:

et ínteger spíritus vester

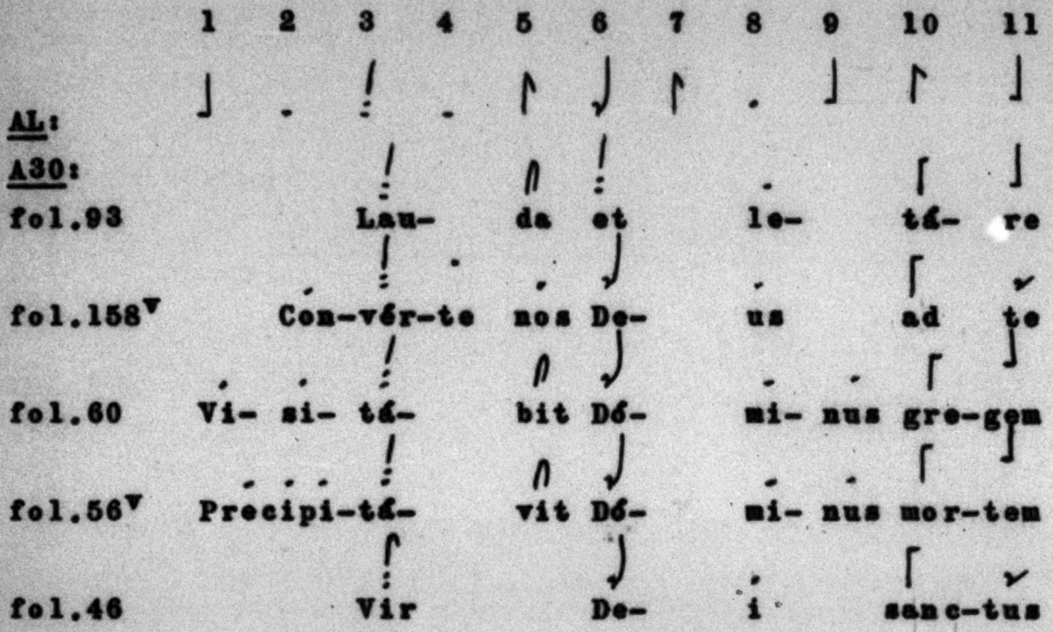


AL:

A30:

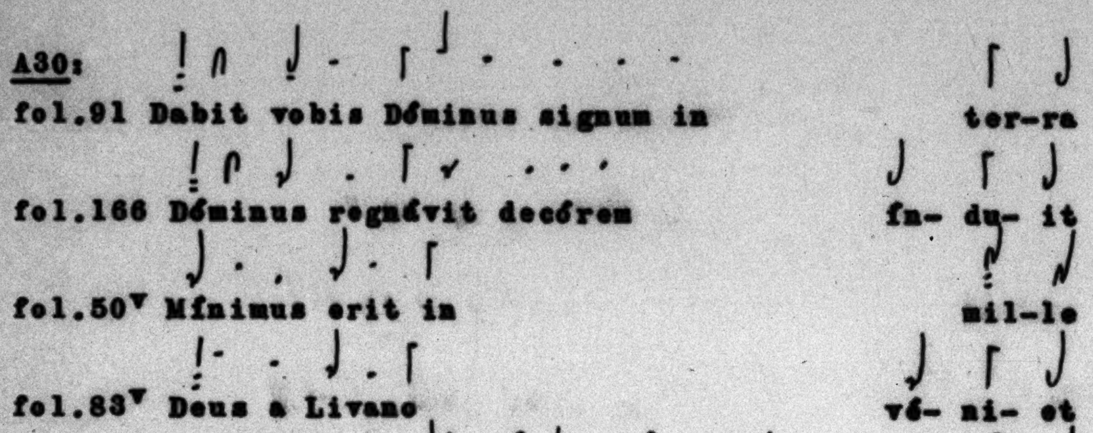
ánima et corpus sine querélla in advéntum...CADENCE

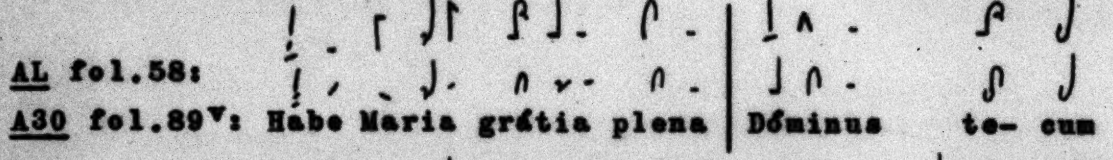
As with tone A, a comparison of the formulas for tone B in *AL* and *A30* gives the impression that *A30* is a simplified version of *AL*. Compare the following examples from *A30* with the complete formula for the intonation as found in *AL*.

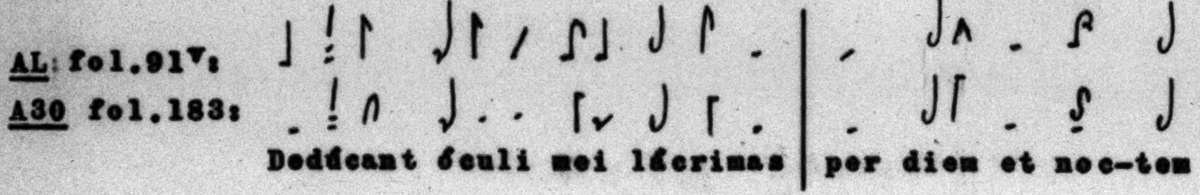

1 2 3 4 5 6 7 8 9 10 11
AL:
A30:
fol.93 Lau- da et le- tá- re
fol.158v Con-vér-te nos De- us ad te
fol.60 Vi- si- tá- bit Dó- mi- nus gre-gem
fol.56v Precipi-tá- vit Dó- mi- nus mor-tem
fol.46 Vir De- i sanc-tus

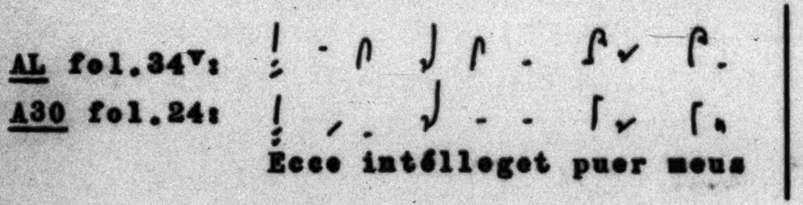
Once again, scandicus 3 is preceded only by puncta, of which there may be as many as three. If there are two syllables between columns 3 and 6, clivis 5 is divided into two puncta. Clivis 7 is never part of the formula in A30 nor is podatus 9. However, clivis 10 and podatus 11 are invariable except in short texts. It is clivis 10 which bears accents falling after column 6, and to this end it may be preceded by up to three puncta. Thus, the clivis rule which is so scrupulously observed in AL is not operative in A30. Note, however, that the problem created by monosyllables in AL may be solved in A30 by the contraction of elements 3 and 5.

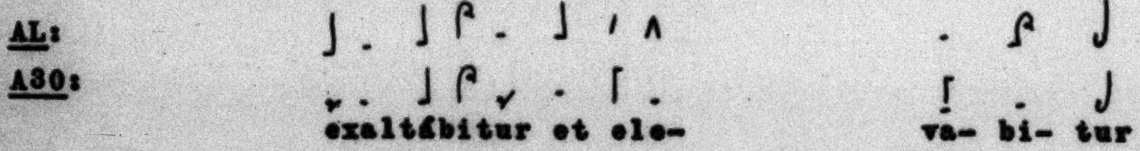
The remainder of the first part of tone B, whether or not it is subdivided, has virtually the same form in AL and A30. The first four examples below show the mediant, as it appears in A30, when the first part of tone B is not subdivided. They may be compared with the examples from AL on page 27 above. The remaining examples illustrate the treatment of subdivided texts in both sources.

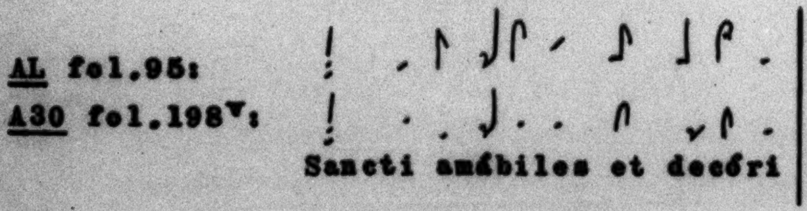

A30:
fol.91 Dabit vobis Dóminus signum in ter-ra
fol.166 Dóminus regnávit decórem ín- du- it
fol.50v Mínimus erit in mil-le
fol.83v Deus a Livano vé- ni- et

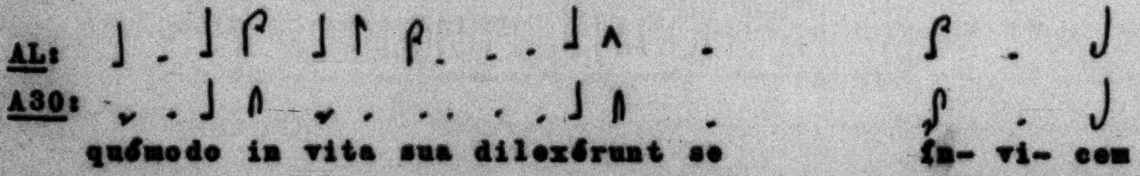

AL fol.58:
A30 fol.89v: Habe Maria grátia plena
Dóminus te- cum


AL fol.91v:
A30 fol.183:
Dedúcant óculi mei lácrimas
per diem et noc-tem


AL fol.34v:
A30 fol.24:
Ecce intélleget puer meus


AL:
A30:
exaltábitur et ele- va- bi- tur

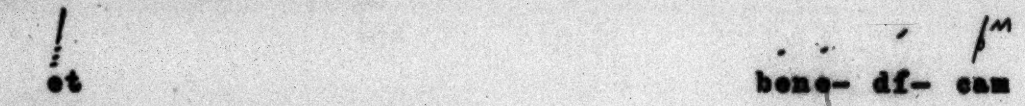

AL fol.95:
A30 fol.198v:
Sancti amábiles et decóri


AL:
A30:
quómodo in vita sua dilexérunt se ín- vi- cem

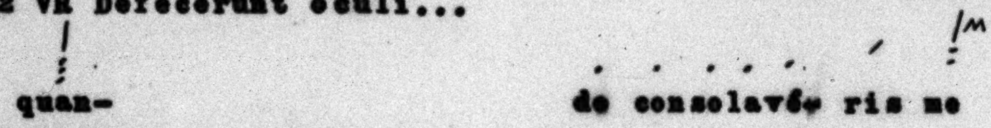
For the second part of tone B, three different intonations are used in A30, the choice apparently depending on the length of the text and the accent pattern.

A30:

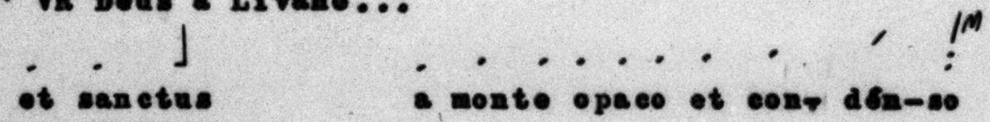
fol.61 VR Exaltabo te...


et
bene- dí- cam

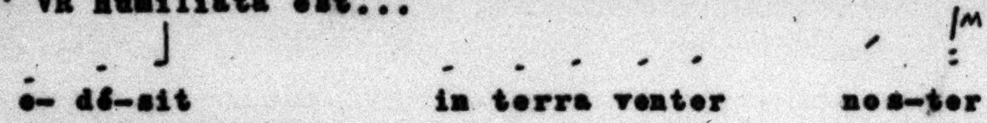
fol.182 VR Defecerunt oculi...


quan-
do consolavé- ris me

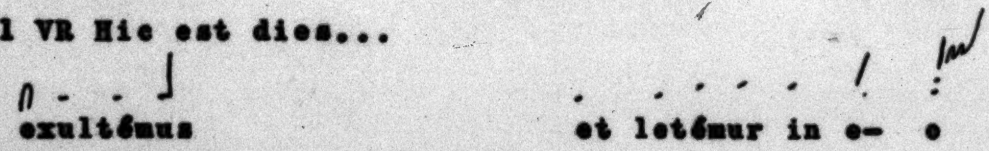
fol.83^v VR Deus a Livano...


et sanctus
a monte opaco et con- dén-so

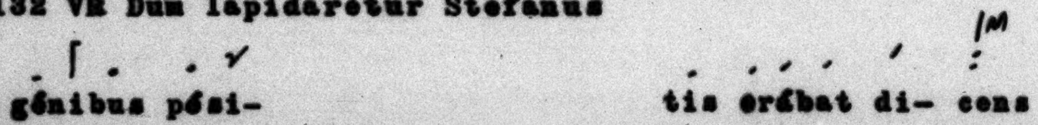
fol.78^v VR Humiliata est...


e- dé-sit
in terra venter
nos-ter

fol.121 VR Hic est dies...


exultémus
et letémur in e- o

fol.132 VR Dum lapidaretur Stefanus


génibus pósi-
tis orábat di- cens

The first of these, a four note scandicus, is used for short texts, but also occasionally for longer texts in which the first syllable is accented. It would appear to be a contraction of the following type which consists of two puncta and a podatus. This three element type is usually associated with texts accenting the second and fourth syllables. The four element type--aclivis, two puncta, and a podatus--usually appears with texts accenting the third or the first and third syllables. However, it is sometimes preceded by a punctum, apparently designed to bring the accent under the third element. Since these various possibilities in the texts are not mutually exclusive, there is frequently no apparent reason for preferring one form over another.

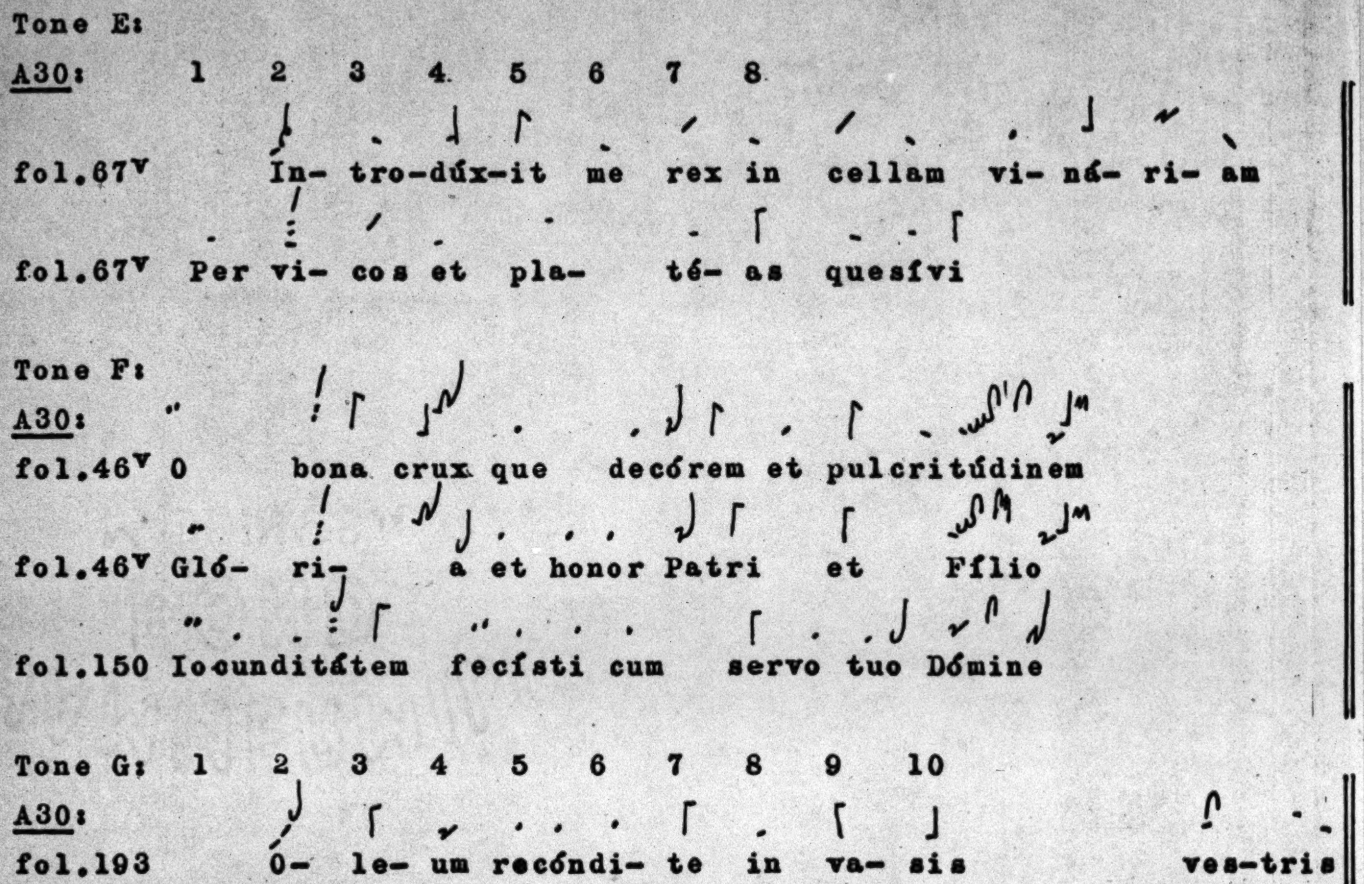
The final cadence consists of two elements applied to the last two syllables of text as in AL. But the first of these, instead of being a podatus, is a virga. The second is always the one shown in the examples above.

There are only six respond verses in A30 with melodies other than tones A and B, all of which appear in figure 4. A30 lacks tones C and D altogether, but the remaining tones may be compared with the readings of AL in figures 1, 2 and 3. With such a reduced number of examples, we can only note a few of the differences which also turn up in other sources for the Rioja tradition. In general, the formulas of A30 are simpler than those of AL, a punctum or a virga often taking the place of a podatus as in the final cadences of tones E and F and the intonation of tone G. The final cadence of tone G differs from the reading of AL in substituting a clivis for a punctum as the penultimate element. In this respect, it is reminiscent of the final cadence for tone A.

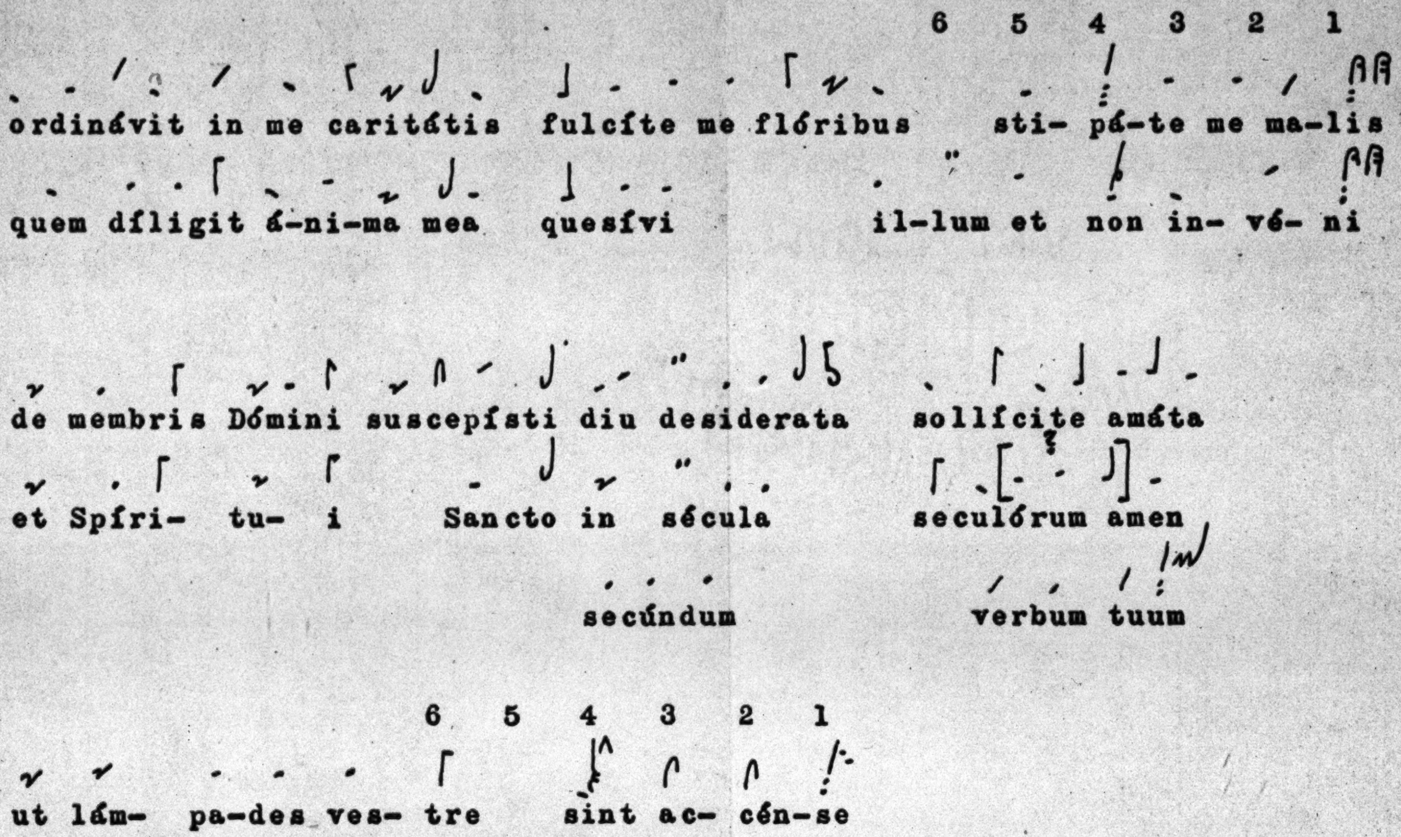
Because of the numbers of examples involved, tones A and B must form the principal basis for comparison of the sources. In turn, A30 can supply the standard for these tones in the Rioja tradition. But within this tradition, each MS may have its own notational characterisites. Observing these will help to determine which are the most stable elements of the tones and which of the apparently equivalent notational symbols have different functions.

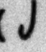
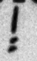
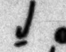
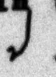
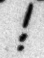
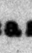
The notation of A30 is distinguished primarily by the preponderance of the right angle clivis (⌈). In tone A, the last two clives of the final cadence almost always take this form as does clivis 5 of the intonation. However, if the rounded clives (ſ) are used in the cadence, clivis 5 is

Figure 4

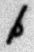
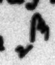
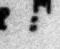
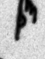


Tone E:
A30: 1 2 3 4 5 6 7 8
fol.67v In- tro-dúx-it me rex in cellam vi- ná- ri- am
fol.67v Per vi- cos et pla- té- as quesívi
Tone F:
A30:
fol.46v O bona crux que decórem et pulcritúdinem
fol.46v Gló- ri- a et honor Patri et Fílio
fol.150 Iocunditátem fecísti cum servo tuo Dómine
Tone G: 1 2 3 4 5 6 7 8 9 10
A30:
fol.193 O- le- um recóndi- te in va- sis ves-tris


6 5 4 3 2 1
ordinávit in me caritátis fulcíte me flóribus sti- pá-te me ma-lis
quem díligit á-ni-ma mea quesívi il-lum et non in- vé- ni
de membris Dómini suscepísti diu desiderata sollícite amáta
et Spíri- tu- i Sancto in sécula seculórum amen
secúndum verbum tuum
6 5 4 3 2 1
ut lám- pa-des ves- tre sint ac- cén-se

rounded as well. Clivis 9, on the other hand, alternates regularly between these forms. Podatus 6 is relatively stable in that it ~~is almost always~~ of the rounded type (), this type never appearing in column 8. Scandicus 3 is also quite constant, taking the form  in every case but one. In tone B, however, this scandicus occasionally appears as  or . In both tones, the scandicus of the final figure is  with only a few cases of . Clivis 5 in tone B is rounded in every case but one where it is of the acute type (∧), whereas clivis 10 and the clivis of the mediant are almost always of the right angle type. Thus, the two tones are frequently differentiated in what appear to be matters of notational detail.

The notation of A30 also shows signs of incipient diastematicism. The dry point line which runs through almost all of the notation in this MS clearly has no fixed function, as a comparison of respond verses with the same tone readily shows. The MS was simply ruled uniformly; and for reasons of space, texts with notation were copied on alternate lines, the neumes falling on the blank lines. Nevertheless, the impulse toward diastematicism is clear in the treatment of clivis 5 in both tones A and B. When this clivis is divided into two puncta, the first is invariably written higher than the second. The final cadence of tone B shows a similar effect. The penultimate figure is almost always a virga, but even when it can scarcely be distinguished from the preceding puncta in size, it is written somewhat above them. In considering the pieces in A56 which appear in Aquitanian notation, we shall see that the penultimate figure does, in fact, represent a pitch higher than that of the preceding puncta.

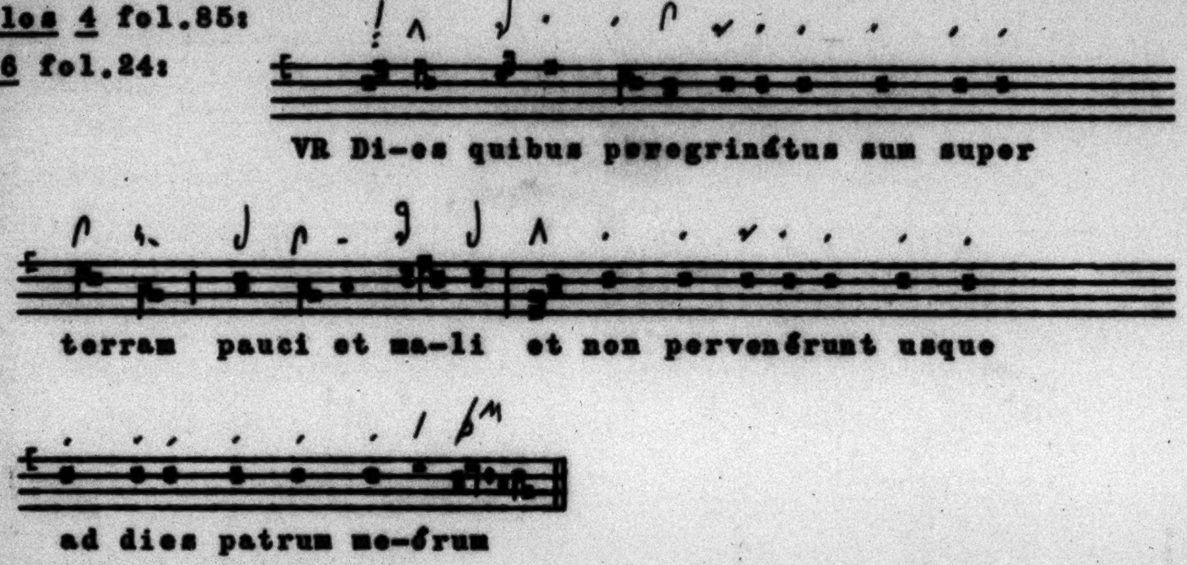
A56, the Liber Ordinum of San Millán, contains only five respond verses with Mozarabic notation, three with tone B and two with tone G. But these five pieces place the MS firmly within the Rioja tradition. In tone B, scandicus 3 is preceded only by puncta, clivis 7 and podatus 9 are never present, the intonation for the second part is once two puncta plus a podatus, and the penultimate element of the final cadence is always a virga. In tone G, element 5 of the intonation is a punctum, the intonation for the second part is simply one or two podati, and the penultimate element of the final cadence is a clivis. The notation differs from A30, however, in that all clives are of the acute type (∧), and the final scandicus of tone B is always of the type . The final figure of tone G takes the form  instead of  or .

The fame of this MS derives primarily from the pieces in it with Aquitanian notation. In all of these pieces, the new notation was written over the erasures of the Mozarabic notation. The original notation was erased in several other pieces as well which were unfortunately left blank. The twenty or so pieces with Aquitanian notation are the only ones from the entire Mozarabic repertory which can be transcribed into modern notation with any certainty. Among them are two respond verses, one giving the melody of tone B and another the melody of tone G. The following transcriptions modify those given by Rojo and Prado, especially in the first part of VR Propter nomen. The Mozarabic notation is given in parallel after Siles 4.

Tone B: RS Ecce ego viam

Silos 4 fol.85:

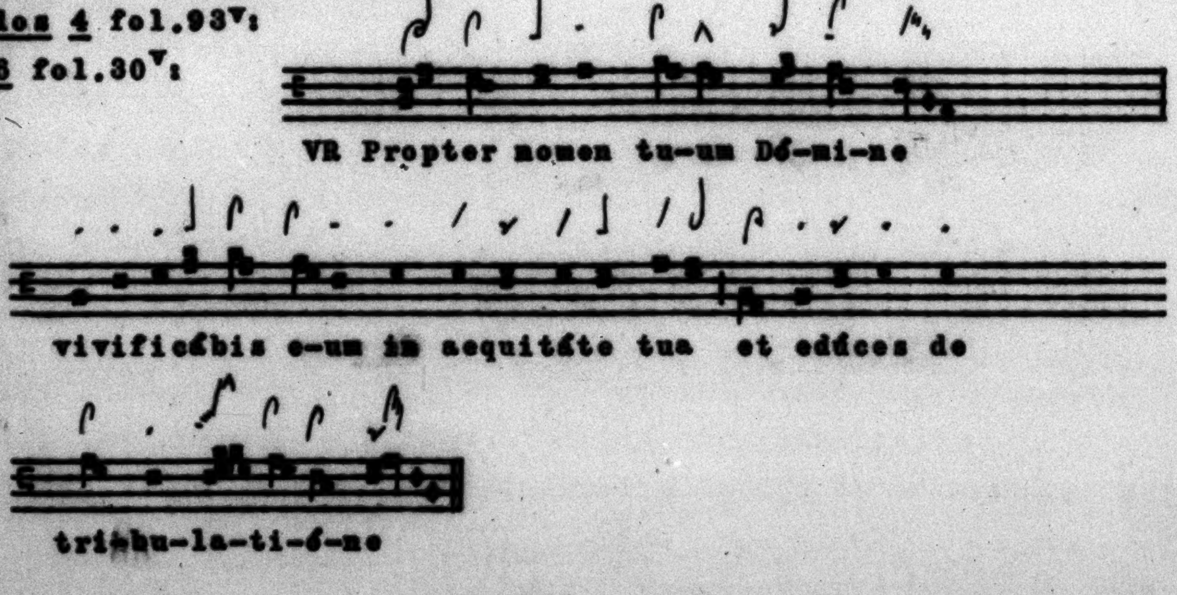
A56 fol.24:


VR Di-es quibus peregrinátus sum super
terram pauci et ma-li et non pervenérunt usque
ad dies patrum me-órum

Tone G: RS De manu inferni

Silos 4 fol.93^v:

A56 fol.30^v:


VR Propter nomen tu-um Dó-mi-ne
vivificábis e-um in aequitáte tua et edúces de
tribu-la-ti-ó-ne

Despite the occasional discrepancies with the Silos 4 reading, the Aquitanian notation clearly transcribes the melodies of the Rioja tradition. Note, for example, the absence of clivis 7 and podatus 9 in the intonation of tone B. The intonation for the second part of tone B is the one element type associated only with short texts in the León sources, and the penultimate element of the final cadence is a single note one step above the preceding puncta, corresponding in the Mozarabic notation to a virga instead of a podatus. The Aquitanian transcription of tone G follows the reading of *Silos 4* quite closely, and a comparison of the *AL* reading in figure 3 readily shows the differences between the two traditions.

Silos 4, also a *Liber Ordinum*, contains a note by the copyist which tells us that the MS was copied at San Prudencio de Laturce and thus belongs to the Rioja proper. It is not entirely free of León symptoms, but the eleven respond verses with notation show that it belongs in a group with the San Millán MSS.

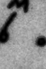
The only examples of tone A are provided by a single piece, *RS Requiem eternam VR Aperiat tibi*, which is copied on fol. 87^v and again on fol. 106. The first time, it follows the León tradition, as may be seen in plate 6 of the book by Rojo and Prado. The single syllable preceding scandicus 3 of the intonation is borne by a podatus. Clivis 7 is present, podatus 8 and clivis 9 are contracted to form a torculus, and podatus 10 is present. The intonation for the second part consists of a scandicus and a clivis, and although the final cadence does not follow the León version exactly, the resemblance to the León version is stronger than to the Rioja version. On fol. 106, the refrain is virtually identical, but the verse differs in just the way that the other Rioja sources differ from *AL*. The syllable preceding scandicus 3 is borne by a punctum, scandicus 3 and podatus 6 are separated by two puncta instead of a punctum plus clivis 5, and although clivis 7 and podatus 8 are present, podatus 10 is missing. The mediant for the first part and the intonation and final cadence for the second part reproduce the Rioja versions exactly.

The remaining pieces, six examples of tone B and three examples of tone G, show none of the peculiarities of the

León tradition. Instead, they resemble the readings of *A56* even in matters of detail. *Silos 4* does, however, employ two types of clivis: the rounded and the acute. In tone B, clivis 5 is always acute, whereas clivis 10 and the clivis of the mediant are usually rounded. Thus, *Silos 4* distinguishes between these various positions in the tone just as does *A30*, but it does so with different symbols. An example of tone B may be found in plate 6 given by Rojo and Prado, and examples of tone B and tone G are given above with the transcriptions from *A56*.

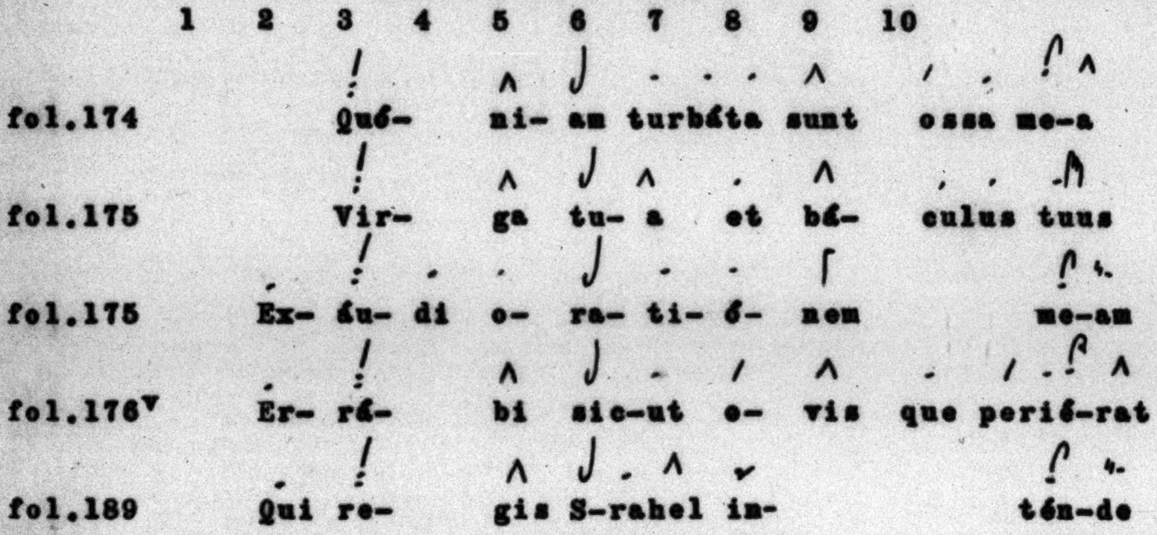
Sources from Santo Domingo de Silos

The Silos sources vary greatly in quality. Some have musical notation throughout supplied by a single hand, but others lack notation for many pieces, such notation as there is being the work of different hands of varying elegance. *BM51*, as regards the respond verses, has the most consistent notation. Being a source for the night office, it also offers examples of all seven tones.

This MS clearly transmits the Rioja tradition. Nevertheless, the examples of tone A contained in it show a slightly greater tendency toward an elaborate version of the León type than do the examples in *A30*. We have seen that in *A30* clivis 7 and podatus 8 are lacking from the intonation in about half of the cases. In *BM51*, there are eleven pieces with texts long enough to accomodate the complete formula, and these two elements are lacking from only two. Even so, they are not stable elements of the formula here, as they are in the León MSS. Clivis 7 may be separated from scandicus 6 as well as from podatus 8 by puncta. This is never the case in the León MSS. One piece in this MS, fol. 163 *VR Et ne nocturnis*, is notated after the León tradition in all details, including the absence of the final figure . But in all other respects, *BM51* belongs to the Rioja group.

This MS contains more examples of tone C than any of the other Rioja sources. For comparison with the readings of Sal on pages 32 and 33 above, all five examples of this tone appearing in BM51 are given below.

Tone C First Part



1 2 3 4 5 6 7 8 9 10

fol.174 Quó- ni- am turbáta sunt ossa me-a

fol.175 Vir- ga tu- a et bá- culus tuus

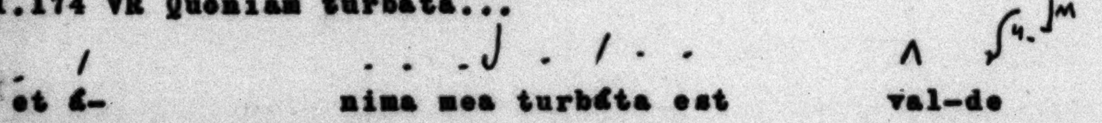
fol.175 Ex- áu- di o- ra- ti- ó- nem me-am

fol.176^{v} Er- rá- bi sic-ut o- vis que perié-rat

fol.189 Qui re- gis S-rahel in- tén-de

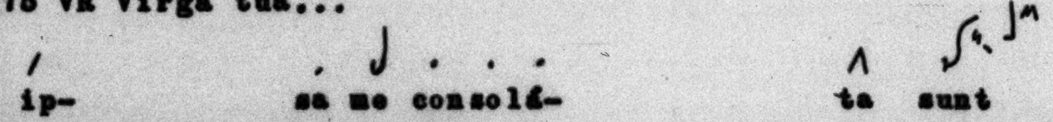
Tone C Second Part

fol.174 VR Quoniam turbata...



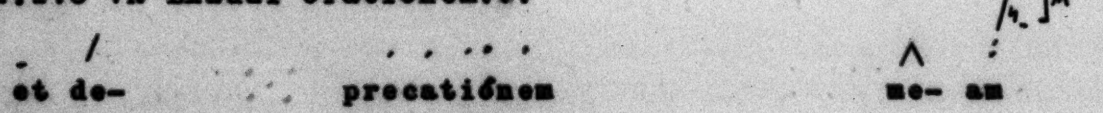
et á- nima mea turbáta est val-de

fol.175 VR Virga tua...



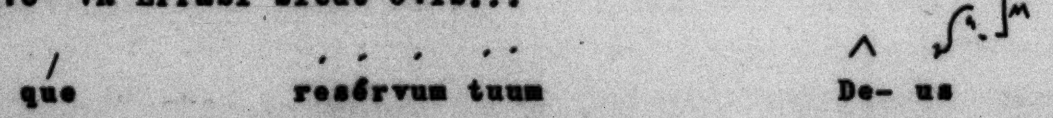
ip- sa me consolá- ta sunt

fol.175 VR Exaudi orationem...



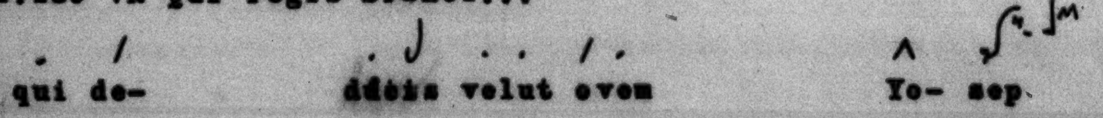
et de- precatiónem me- am

fol.176^{v} VR Errabi sicut ovis...



que resérvum tuum De- us

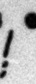
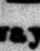
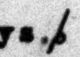
fol.189 VR Qui regis Srahel...



qui de- dúcis velut ovem Yo- sep

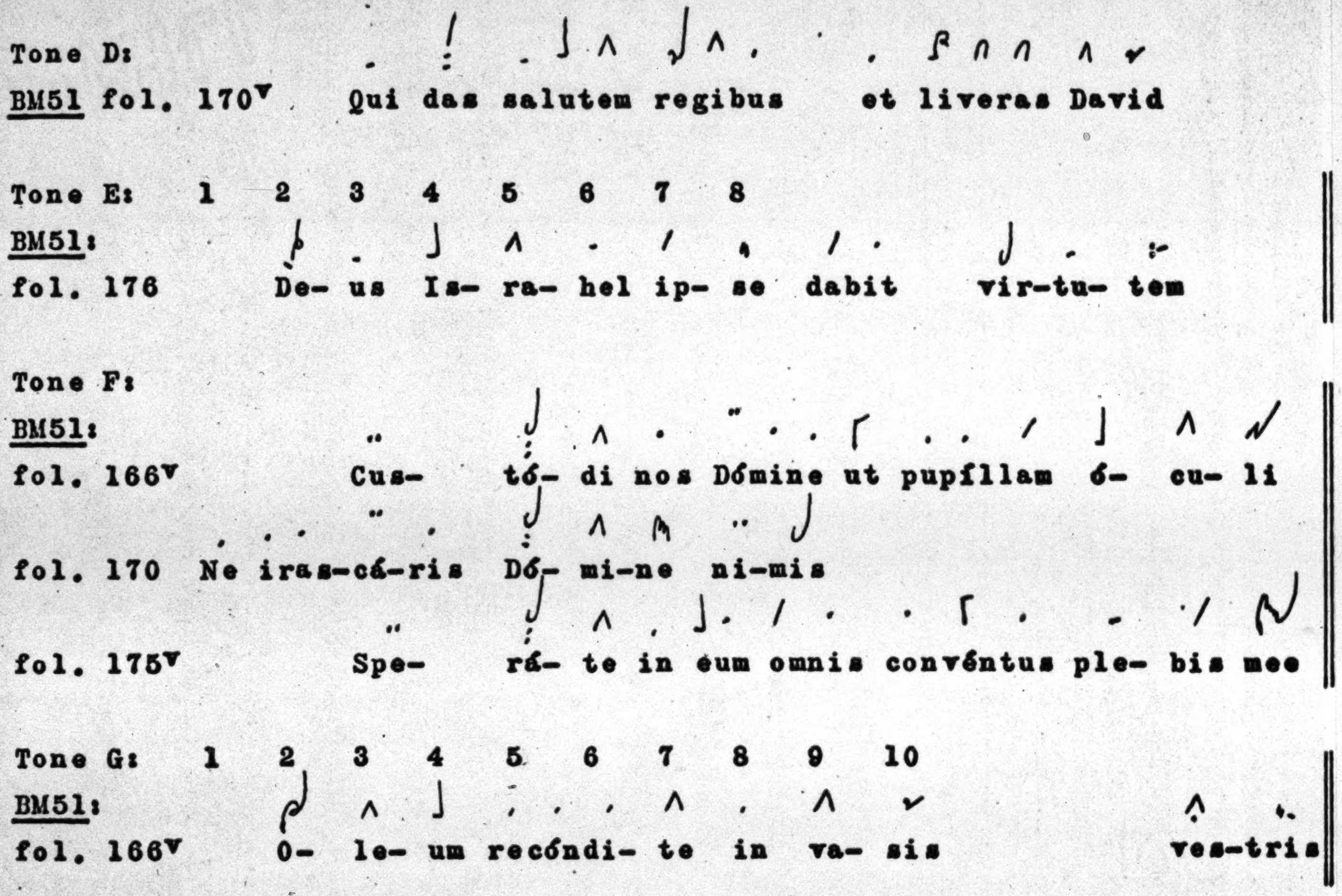
Note that, once again, the Rioja version is simpler than the León version. The final cadence consists of two elements instead of three, and the intonation for the second part is a virga instead of a podatus.

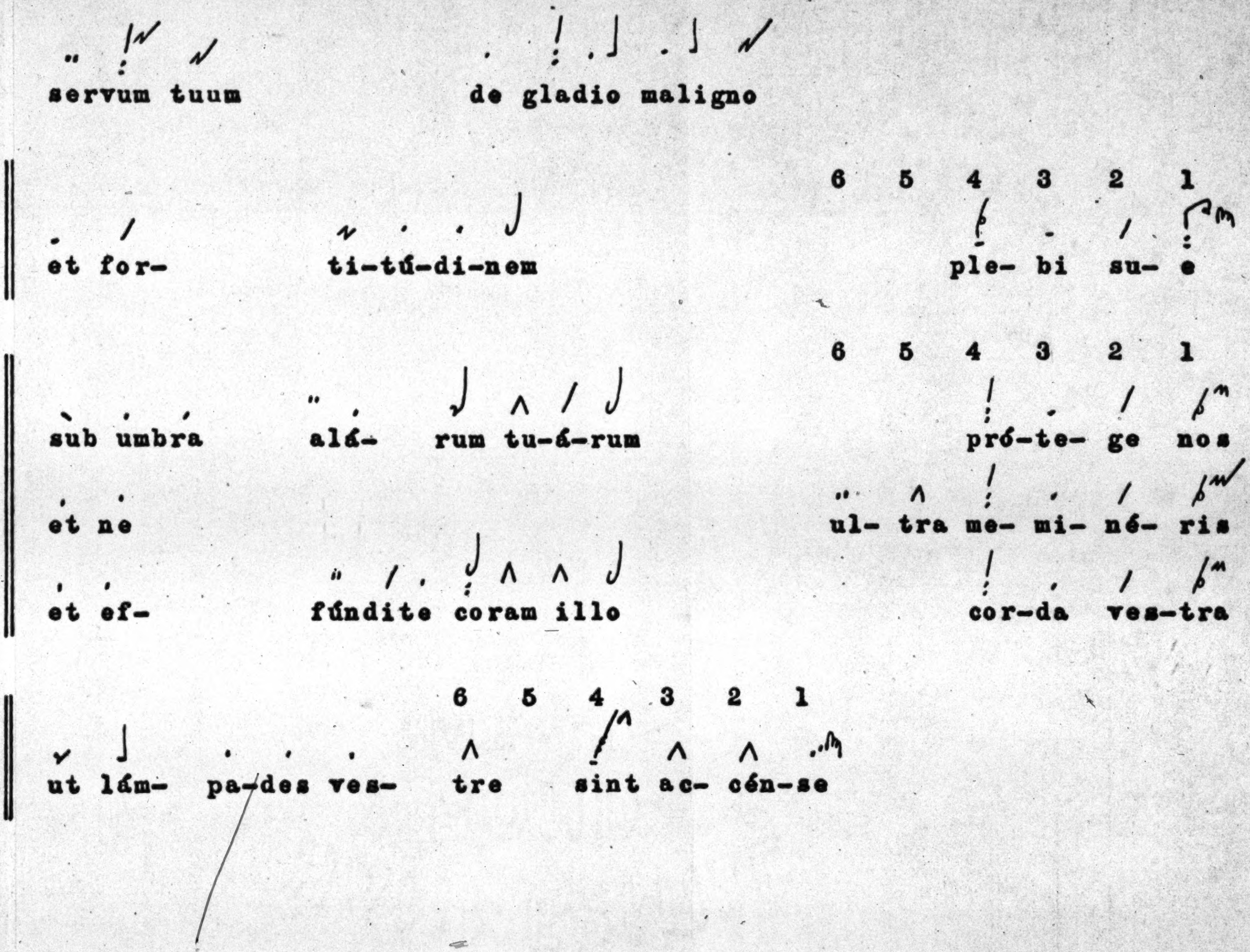
Similar considerations apply with respect to tones D, E, F, and G, examples of which are given in figure 5. The one example of tone D, it will be recalled, is unique to the night office and even within AL differs from the other examples of this tone.

The notation of BM51 represents both greater consistency and a levelling tendency in the function of various symbols over the notation of A30. For example, the torculus for the mediant of tone A always takes the form in BM51, whereas in A30 it may appear in any one of five different forms. Nor are the three forms of the three note scandicus ever interchanged in BM51. In tone B, scandicus 3 is always  , scandicus 6 is always  , and the scandicus of the final cadence is always  . With the clivis, however, there is a tendency toward uniformity, all clives being acute except in some examples of the final cadence for tone A.

The notation of BM45 is rather less elegant in appearance than that of BM51; and although it clearly embodies the Rioja tradition, it shows a greater number of León symptoms. In tone A, for example, clivis 7 is present in nine out of ten cases, and in eight of these, podatus 8 is present as well. In tone B, an occasional piece includes podatus 9, an element not found in any of the Rioja sources discussed up to now. The use of the virga also shows a tendency to bring the formulas into line with the León versions. We have seen that a virga in the Rioja tradition often corresponds to a podatus in the León tradition. In BM45, the virga is more common than in other sources, and it often appears in positions filled in the León sources by a podatus and in other Rioja sources by a punctum. Thus,

Figure 5

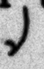

Tone D:
BM51 fol. 170$^{\mathrm{v}}$ Qui das salutem regibus et liveras David
Tone E: 1 2 3 4 5 6 7 8
BM51:
fol. 176 De- us Is- ra- hel ip- se dabit vir-tu- tem
Tone F:
BM51:
fol. 166$^{\mathrm{v}}$ Cus- tó- di nos Dómine ut pupíllam ó- cu- li
fol. 170 Ne iras-cá-ris Dó- mi-ne ni-mis
fol. 175$^{\mathrm{v}}$ Spe- rá- te in eum omnis convéntus ple- bis mee
Tone G: 1 2 3 4 5 6 7 8 9 10
BM51:
fol. 166$^{\mathrm{v}}$ O- le- um recóndi- te in va- sis ves-tris


servum tuum
de gladio maligno
6 5 4 3 2 1
et for-
ti-tú-di-nem
ple- bi su- e
6 5 4 3 2 1
sub umbra
alá- rum tu-á-rum
pró-te- ge nos
et ne
ul- tra me- mi- né- ris
et ef-
fúndite coram illo
cor-da ves-tra
6 5 4 3 2 1
ut lám- pa-des ves- tre sint ac- cén-se

occasionally a syllable preceding scandicus 3 in tone B is borne by a virga. Similarly, the intonation for the second part of tone B, which in Rioja sources may take the form ..✓, may appear in this MS in the form ./✓/, thus approaching the form .✓JJ of *AL*.

The most obvious peculiarity of the notation for the tones in this MS is the final figure of tones A and B, which takes the form ƒ⌃ instead of ƒ̂. But the forms of the podatus used in various positions are perhaps more significant. As in all of the Rioja sources, podatus 6 of tone A is of the round type (J), as are the podati for the mediants of tone B. All of the remaining podati of tones A and B, with the exception of a single example of tone A, take the form ✓. In other sources from both traditions, podati 8 and 10 of tone A and 9 and 11 of tone B alternate regularly between the forms J and ✓. Thus, *BM45* may present the notation at a state before these two forms of the podatus became distinct. Viewing these two as descendants of the single form of *BM45* accounts for the fact that other sources do not consistently make a distinction between J and ✓, whereas they do generally distinguish between both of these and the rounded type (J). This MS dates from the 10th century or perhaps even from the first part of the 11th, and thus it is no older than several other sources without this peculiarity. Nevertheless, there is perhaps another sign of archaism in the use of intermittent notation. Puncta are frequently omitted from all of the tones appearing here.

Silos 3 contains examples of tones A, B, C, and G, and it follows the Rioja tradition quite closely. In only one of the six examples of tone A do both clivis 7 and podatus 8 appear. In tone B, one piece has a podatus instead of a virga for the penultimate element of the final cadence, but in all other details, this piece, as well as the other examples, adhere to the Rioja tradition. One example of tone C shows tendencies toward the León type in its intonation, but all three examples of tone G lie wholly within the Rioja tradition. This MS shares with a few other Silos sources the peculiar form for the scandicus of the final element in tones A and B. It also includes the clivis , which apparently corresponds to the found in the León sources. The clivis , of which there are only a few instances, does not occur in the respond verses of any of the other sources in northern notation.

Silos 7 contains the order of service for monastic hours around the clock, but only five of the many responds for which the texts are complete have musical notation. There are two examples of tone A, both of which include clivis 7 and podatus 8 (the latter contracted with clivis 9 in one case), but otherwise give the Rioja version. Of the three examples of tone B, two give the Rioja version without León symptoms. The other follows the León tradition in all details, but is probably an addition by a later hand. The ink is of the same color in all pieces. Nevertheless, puncta are almost always omitted from the other pieces, but here they are always provided and are slightly elongated by comparison. And scandicus 6 of the other two pieces is written , whereas here it is written . However many hands are involved, four of the five verses with notation belong to the Rioja tradition.

In discussing the MSS preserved at Silos, Fray Justo Pérez de Urbel and Walter M. Whitehill note that the script of *Silos 5* differs greatly from that of other products of the Silos scriptorium in lacking their elegance.[35] The musical notation too presents a rather cruder aspect. There are only seven respond verses with notation, and none of these is

[35] "Los manuscritos de Santo Domingo de Silos," *Boletín de la Real Academia de la Historia*, XCV (1929), 539.

complete. But these seven pieces show a strong influence of the León tradition. In fact, it is difficult to say which of the two traditions these seven pieces as a group represent. Four of them begin with a podatus preceding scandicus 3, the other three employing a punctum or leaving the syllables preceding scandicus 3 blank. The two examples of tone A both include clivis 7 and podati 8 and 10. But only one of these has any notation for the final cadence, and it belongs to the Rioja tradition. Notation is given only twice for the final cadence of tone B, and both times it includes a podatus for the penultimate element as in the León tradition. Yet another piece gives, for the second part of tone B, the four element intonation beginning with a clivis which is found only in the Rioja tradition. Thus, Silos 5 is perhaps described best as a mixed source. With paleographic evidence in support, we might conjecture that it is not from Silos--perhaps from farther west toward León.

Silos 6 consists of two parts which did not originally belong together. The first thirty-seven folios are paper, and the remainder are parchment. In a recent article, Dom Ismael Fernández de la Cuesta discusses the several hands which have provided the musical notation. He distinguishes two hands in the paper portion and three hands in the parchment, two of the latter apparently being the same as the two hands supplying the notation on paper. The first hand in the parchment notates only a few pieces completely, but supplies the melismata plus an occasional neume for pieces throughout the parchment portion. The second hand completed a number of these pieces and supplied notation for a number of pieces in the paper portion. This hand is readily distinguished by the color of the ink, the notation of the first hand being the same color as that of the text. The third hand appears in still a third color completing pieces in both sections of the MS, but often erasing and altering the notation of the preceding hands.[36]

Altogether, there are twelve respond verses with notation, some of them with notation by both the first and second hands. The first hand is found in only three of these pieces, and twice it has supplied a podatus for the final cadence of tone B, suggesting the León tradition. Otherwise, what it has supplied suggests neither one tradition nor the other. The second hand clearly follows the León tradition. The third hand supplies notation for only two verses, but just as clearly follows the Rioja tradition. It is a much more graceful hand, furthermore, which recalls the notation of *BM51* or *A56*. Thus, *Silos 6* too is in a sense a mixed source. However, the last hand to intervene in it sought to bring it into the Rioja tradition not only by making his own additions, but also by "correcting" the work of his predecessors.

IV

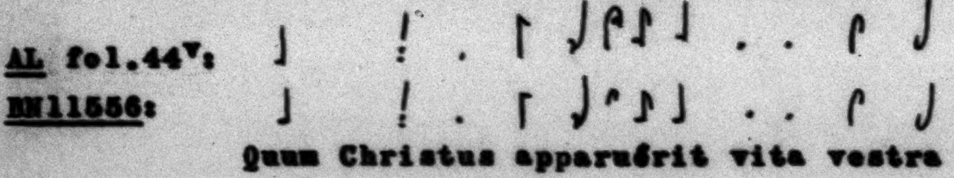
The Northern Fragments Containing Respond Verses

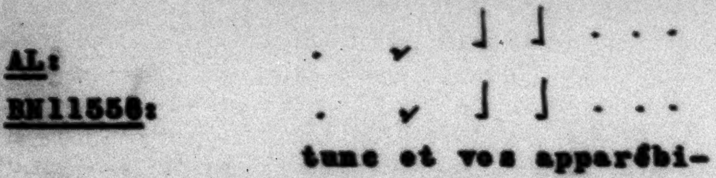
Unfortunately, not all of the fragments of otherwise lost Mozarabic MSS contain even a part of a respond verse with notation, and thus we are at a loss to relate them to the more complete sources by this means. However, there are three fragments which come from places other than Toledo and which contain enough of at least one respond verse to allow us to assign them to one of the two traditions. There is also MS *A60* which is not primarily a musical MS, but does contain a few pieces with notation, among them three respond verses.

BN11556 is a single folio, from an antiphoner, used in the binding of a later MS from the monastery of San Zoilo

[36] Ismael Fernández de la Cuesta, O.S.B., "El 'Breviarium Gothicum' de Silos," *Miscelánea en memoria de Dom Mario Férotin*, *Hispania Sacra*, XVII (1964), 393-494. See esp. p. 400f.

de Carrión, just to the east of the city of León along the route of St. James. Plates VI and VII in Dom Brou's "Notes de paléographie musicale mozarabe" (1952) reproduce the two sides of this folio; and from these reproductions, it may be seen that the fragment contains part of a single respond verse on what is the recto in its present orientation in the binding. Unfortunately, the photograph cuts off part of the notation for this verse. Thus, it is transcribed here after the original with the notation for the same piece from *AL* in parallel.





The agreement between the fragment and *AL* could scarcely be closer, and thus the fragment may be grouped with the sources for the León tradition. As Dom Brou pointed out (in his article "Le joyau...," p. 81), this fragment has another strong tie with *AL* in its use of scriptural references, in the margins, for the texts.

The fragment *Calz* is of unknown origin, but is now preserved in the Cathedral of Santo Domingo de la Calzada, which lies in the Rioja. It is the second of the fragments described by María Luisa Povés in her article "Los fragmentos de códices visigóticos de la catedral de Santo Domingo de la Calzada."[37] The fragment consists of two folios, of which a photograph is given of fol. 2r. Unfortunately, the two respond verses are badly out of focus. But examination of the original confirms that one is an example of tone B and the other an example of tone C. Both follow the Rioja tradition. In tone B, the first syllable is borne by a punctum, clivis 7 and podatus 9 are missing, the second intonation is a four note scandicus despite the length of the text, and the penultimate figure of the final cadence is a virga instead of a podatus. The example of tone C is less clear, but clivis 7 and podatus 8 are missing, the second intonation appears to be a virga instead of a podatus, and the final cadence consists of two elements instead of three despite the length of the text. Thus, wherever this fragment was copied, it follows the tradition embodied in other MSS known to have been copied in the region of its present home.

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[37] *Revista de Archivos Bibliotecas y Museos*, LVIII (1952), 517-520.

SJP consists of eight folios of an antiphoner from the Aragonese monastery San Juan de la Peña in the mountains to the north of the Ebro. Dom Brou published a transcription of the text together with fourteen photographs in Hispania Sacra (Vol. V, No. 9 [1952]). Despite the poor condition of these few folios, the photographs reveal that they follow the Rioja tradition in the notation of their respond verses. There are eight verses in all, of which one is wholly illegible. Of the remaining seven verses, one presents tone B and the others tone A. There is no doubt about the example of tone B, VR Germinate iusti on fol. 8. The examples of tone A vary greatly with respect to legibility; but in all of them, it is at least possible to determine that they employ, for the final cadence, the formula of the Rioja tradition.

In A60, a MS from San Millán de la Cogolla, a second hand made use of a few blank folios to insert antiphons and responds for the office *De Letanias Apostolicas*.[38] In all, there are three respond verses with notation, tones B, F, and G being represented. Both text and music are in a rather crude hand which differs greatly from those of other San Millán sources. But in all three tones, the Rioja tradition is followed. Puncta are generally omitted, but the more important figures, including the virgae of the final cadences in tones B and F, appear and leave no room for doubt.

V

The "Toledo" Sources

The name of Toledo is generally given to a group of sources with little in common. For example, some are provided with northern notation instead of Toledan notation. And by no means all of the MSS with Toledan notation were definitely copied in Toledo. In short, the Toledo sources owe their name to the fact that all, at some time or other, passed into the hands of the various churches in Toledo. The greatest concentration is still to be found in the cathedral, although time has seen some of its holdings transferred to the Biblioteca Nacional in Madrid and others lost from sight altogether. The surviving "Toledo" MSS transmit three separate traditions for the pieces under study: one in the MSS with northern notation and two in the MSS with Toledan notation.

Of the several MSS described by Dom Brou under the heading "Manuscrits de Tolède notés en 'notation du nord,'"[39] only

[38] Adalberto Franquesa, O.S.B., "El códice emilianense 60 y sus piezas litúrgicas," *Hispania Sacra*, XII (1959), 423-444.

[39] "Notes de paléographie musicale mozarabe," *Anuario Musical*, X (1955), 29.

two have respond verses with notation. BN10001 includes one such piece on the verso of the first of the two folios used in the binding. This is given in plate II of Dom Brou's article, and in it the Rioja tradition may be readily recognized. Except for the use of a scandicus instead of a podatus in position 6 of the intonation, the melody is that of tone A, the same tone employed for this respond in both AL and A30. BN13060, the Palomares copy, includes twelve respond verses with northern notation, one of which may be seen in plate VI of Dom Brou's article. Here again, the Rioja tradition is followed, and one is not even inclined to question the accuracy of the copyist very frequently. There are eleven examples of tone B and one of tone A.

The MSS in Toledan notation may be divided into two groups on both liturgical and musical grounds. BN10110, T35.5, and MSC embody, together with the printed Breviary prepared under Cardinal Cisneros, a liturgical tradition which differs from that of all remaining MSS, both northern and Toledan.[40] It is not surprising, therefore, that these three MSS should also transmit a different tradition for the responsorial psalm tones. But even the MSS in Toledan notation which agree liturgically with the northern sources transmit their own tradition for these psalm tones. The differences between this tradition and both the León and Rioja traditions are more than can be accounted for by the differences between Toledan and northern notation. Thus, while the refrains in the two notations may reasonably be regarded as the same, the melodies for the verses clearly are not the same. Nor does the number of tones and their distribution among the refrains in these MSS

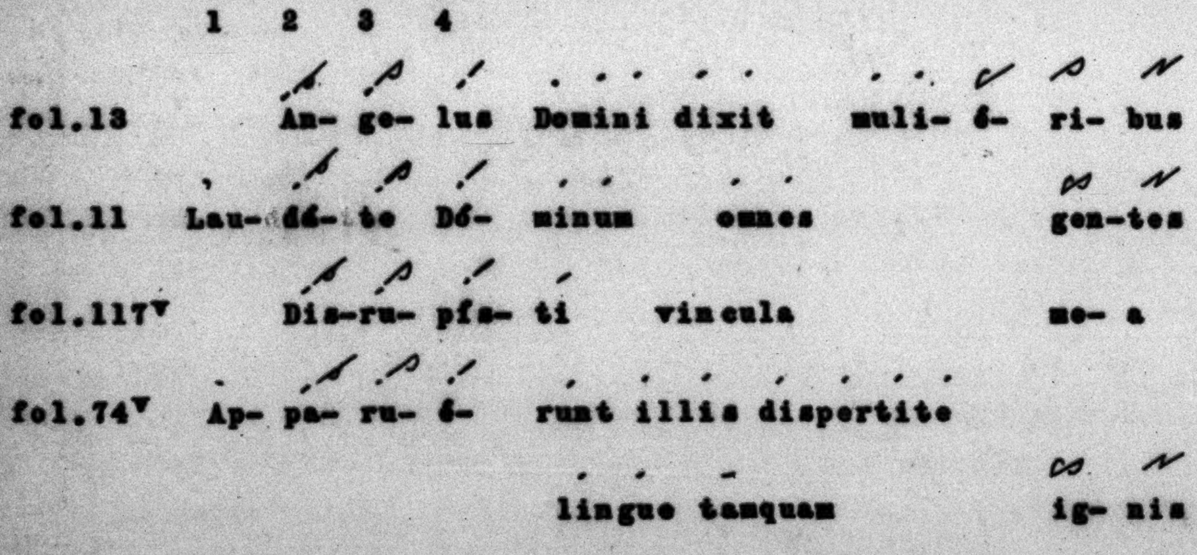
[40] See José M.ª Martín Patino, S.J., "El breviarium mozárabe de Ortíz: Su valor documental para la historia del oficio catedralicio hispánico," Miscelánea Comillas, XL (1963), 205-297.

correspond at all to the number and distribution of tones in the northern MSS.

T35.4 contains fifty-four respond verses with notation and is thus the most complete of the MSS with Toledan notation transmitting the liturgy found in the MSS of the north. Two tones account for all but one of these pieces, and they will be identified here with the letters L and M.

Tone L

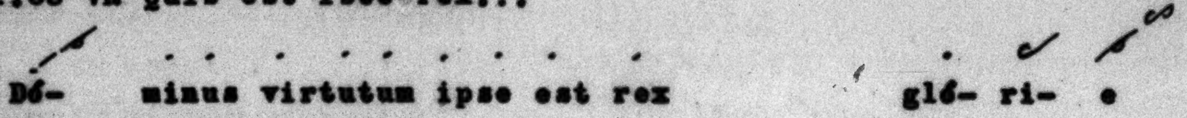
The structure of this tone is bipartite, and it appears forty-two times in T35.4. The following examples show the first part.


1 2 3 4
fol.13 An- ge- lus Domini dixit muli- é- ri- bus
fol.11 Lau- dá- te Dó- minum omnes gen- tes
fol.117ᵛ Dis- ru- pís- ti vincula me- a
fol.74ᵛ Ap- pa- ru- é- runt illis dispertite
lingue tamquam ig- nis

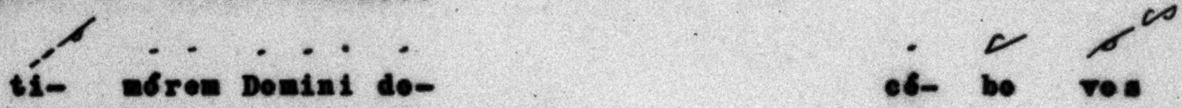
The intonation consists of three elements which may be preceded by a punctum in order to adjust the accent. These three elements are never separated, and only the first and third may bear an accent. Thus, if the first accent falls on the first or second syllable, it is placed in column 2. If it falls on the third or fourth syllable, it is placed in column 4. The mediant is adjusted to the final accent of the first part of the text by dividing the torculus when this accent is on the antepenultimate syllable. All syllables between the intonation and the mediant are borne by puncta or are left without notation.

The following examples show the second part of the tone in its simplest form.

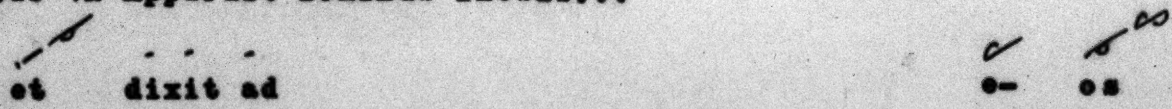
fol.58 VR Quis est iste rex...


Dó- minus virtutum ipse est rex glé- ri- e

fol.113 VR Venite filii...


ti- mórem Domini do- cé- bo vos

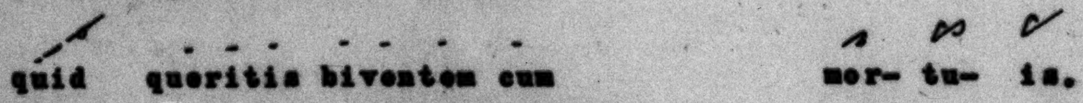
fol.18 VR Apparuit Dominus Ihesus...


et dixit ad e- os

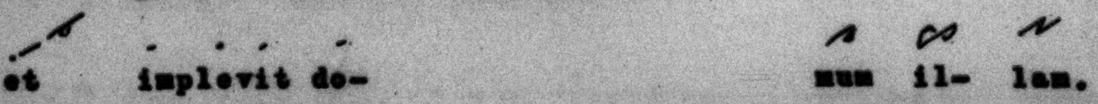
The intonation consists of a single element applied without regard for the accent, and the final cadence consists of two elements also applied without regard for the accent.

This second part of the tone, unlike the first part, may be subdivided. If so, the secondary mediant of the music always corresponds to some mark of punctuation in the text, either . or ./ . These same marks are used to divide all texts into their two basic parts whether or not the notation has been supplied. The second subsection of the second part is treated after the fashion of the second part when this is without subdivisions. The first subsection is treated as follows.

fol.13 VR Angelus Domini dixit...


quid queritis biventem cum mor- tu- is.

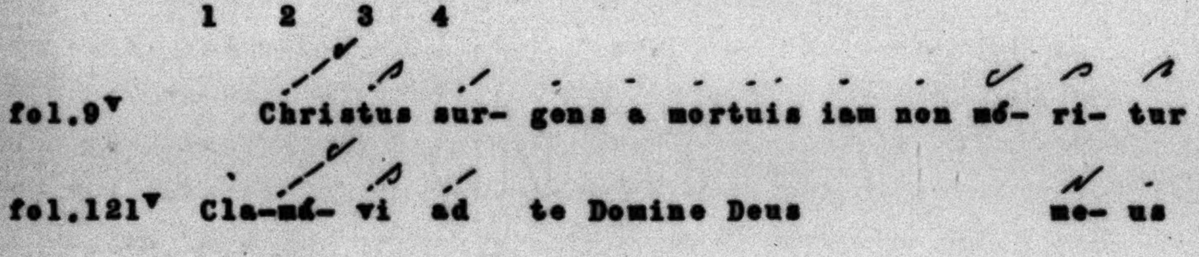
fol.73 VR Spiritus Sanctus descendit...


et implevit do- mum il- lam.

The single element of the intonation is the same as that for the second part when it is without subdivisions. The mediant consists of three elements applied mechanically, although twice a punctum is placed between the first and second for no apparent reason.

Tone M

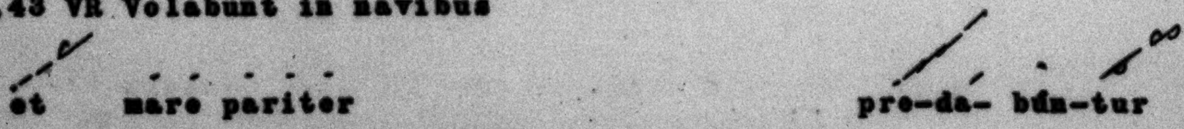
As opposed to the forty-two examples of tone L, there are only eleven examples of tone M in T35.4. But these eleven examples provide a clear outline for the tone.


1 2 3 4
fol.9v Christus sur- gens a mortuis iam non mé- ri- tur
fol.121v Cla-má- vi ad te Domine Deus me- us

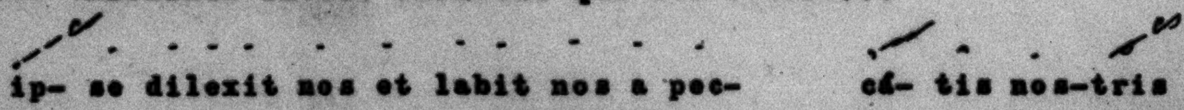
The available pieces show that the first accent is placed in column 2 if it falls on the first or second syllable. The mediant for the first part is then adjusted to the final accent of the text, as in the pieces shown above.

The intonation for the second part of this tone consists of a single element applied mechanically to the first syllable of text, and the final cadence is applied mechanically to the last four syllables. The following are examples, there being none which give any further subdivisions.

fol.43 VR Volabunt in navibus

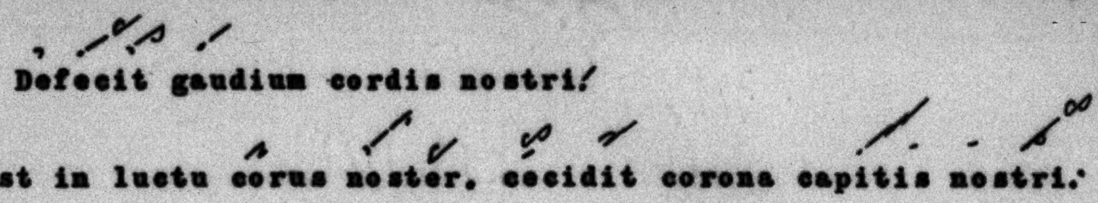

et mare pariter pre-da- bún-tur

fol.52 VRDominus Ihesus Christus qui est testis...


ip- se dilexit nos et labit nos a pec- cá- tis nos-tris

T33.3 belongs to the same liturgical tradition as T35.4 and the northern MSS, and it contains certain of the daytime hours. Unfortunately, it is in very poor condition, but it does include ten respond verses with enough notation to permit us to relate it to the other sources. There is one example of tone L and six examples of tone M. The melodies are the same as those in T35,4, except that one example of tone M shows a subdivision in the second part. It is given here in its entirety.

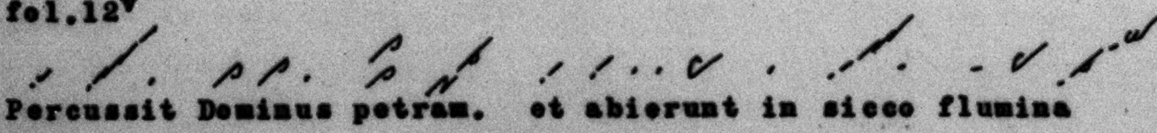
fol.7ᵛ


Defecit gaudium cordis nostri.
versus est in luctu corus noster. cecidit corona capitis nostri.

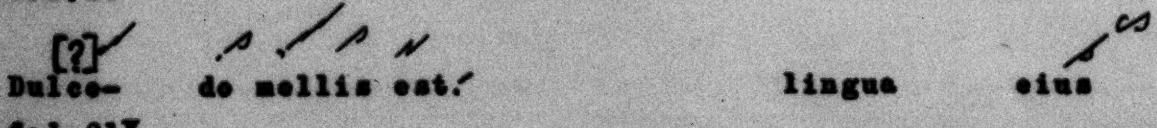
As with other examples of what must have been the two most common tones in this MS, the notation here is not complete. But the text has been marked clearly to show the divisions. We may take the absence of mediant and intonation at the first division to mean that "the usual ones" found in T35,4 are called for.

The remaining three verses in T33,3 appear to represent a third tone. That the notation for them should be relatively complete suggests that this was not a common tone. Perhaps it was found only among monastic hours. It bears a certain resemblance to tone D as found in AL. Nevertheless, only one of these three pieces is found outside of T33,3, and it appears in AL with a different text for the verse and with the melody of tone B. All three examples are given below.

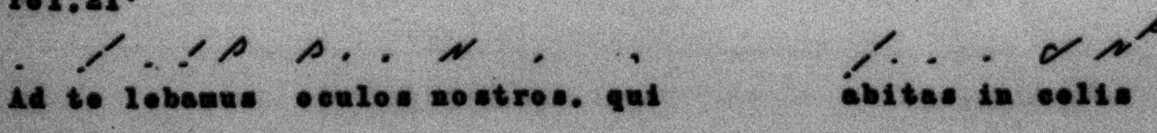
fol.12ᵛ


Percussit Dominus petram. et abierunt in sicco flumina

fol.13


[?]
Dulce- do mellis est. lingua eius

fol.21ᵛ


Ad te lebamus oculos nostros. qui abitas in celis

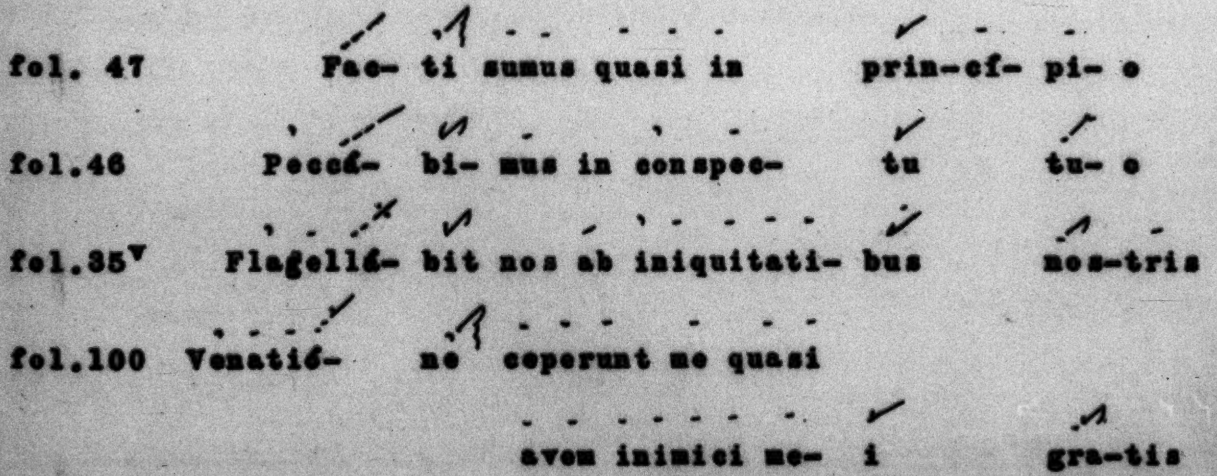
T35,7 also belongs to the liturgical tradition of the northern MSS. Musically, it appears to belong with the two MSS we have just discussed. However, only seven respond verses were provided with notation, and this was done by a second hand writing very lightly. Two of these pieces definitely represent tone L, and a third definitely represents tone M. The other four pieces do not resemble, to any significant extent, tones found in other MSS. Two of them might be related to one of the tones appearing in the MSS of the other liturgical tradition to be discussed below. But the relationship is far from being one of identity.

BN10110 and *T35,5* complement one another, and they provide all of the hours and Masses to be said during Lent in public worship. Together, the two MSS are analogous to that portion of *AL* which corresponds to Lent. However, the order of service for the various hours, the distribution of texts among the services, and the days on which Mass is to be said in these two MSS differ from the practice of all other surviving sources. About a third of the texts for respond refrains in *BN10110* have concordances in *AL*, but the verse is the same in only one case. Although most of the concordances are assigned to Lent in *AL* too, in no case does a text belong to the same service in both MSS. The melodies for a number of the refrains could reasonably be regarded as being related in the two MSS. But the melodies for the verses are clearly different in all cases. *BN10110* provides us with a total of ninety-nine respond verses with notation. Thus, we may be reasonably sure of gaining a complete view of the responsorial psalm tones for the Office corresponding to this liturgical tradition. In *T35,5* there are only nine respond verses with notation, but the melodies are the same as those in *BN10110*. The fragment *MSC* contains a single respond verse with notation, and it is an example of the most common tone in *BN10110*.

In this tradition, there are four separate tones (to be designated here with the letters H, I, J, and K), the first of which accounts for fifty-eight pieces--somewhat more than half of the total. This tone is also treated with much the greatest consistency.

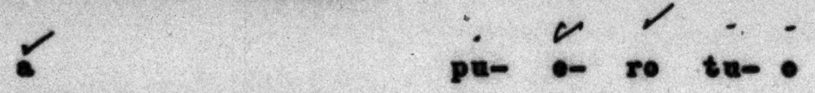
Tone H

The structure of the tone is bipartite, and its components are quite simple. The first intonation consists of only two elements in addition to the puncta which bear all syllables preceding the first accented syllable. The second of these elements varies, for no apparent reason, between the two shown in the examples below. The first two elements may be contracted, but they are never separated by another figure. They are adjusted so that the first will bear the first accented syllable of the text and may be preceded by as many as three puncta for this purpose. The mediant ending the first part of the tone is adjusted to the final accent of the appropriate part of the text. The syllable preceding this accent is always borne by a podatus. The following element is divided into two puncta if the accent is on the antepenultimate syllable. The following examples show the entire first part of the tone.

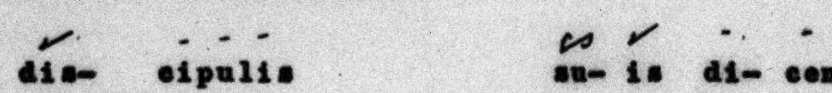

fol. 47 Fac- ti sumus quasi in prin-cf- pi- o
fol.46 Peccá- bi- mus in conspec- tu tu- o
fol.35ᵛ Flagellá- bit nos ab iniquitati- bus nos-tris
fol.100 Venatió- ne ceperunt me quasi
avem inimici me- i gra-tis

If the second part is to be subdivided, the first subsection takes the form shown in the following examples. The first syllable is borne by a podatus, the two syllables preceding the final accent are borne by a torculus and a podatus respectively, and the final accent and following syllable (or syllables) are borne by puncta.

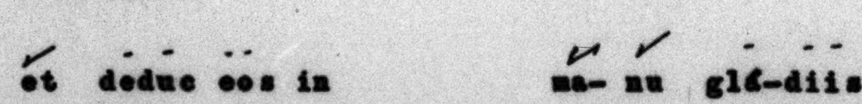
fol.52^{v} VR Ne avertas faciem...


a pu- e- ro tu- o

fol.110^{v} VR Locutus est Dominus...

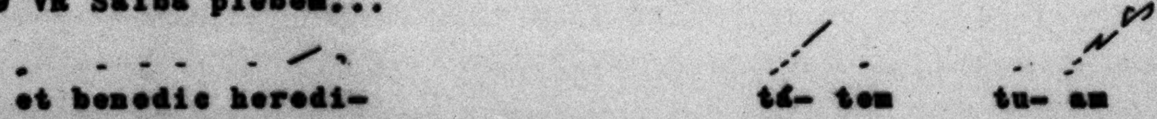

dis- cipulis su- is di- cens

fol.67 VR Da filios...

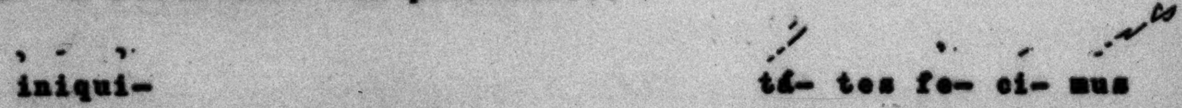

et deduc eos in ma- nu glá-diis

The final subsection takes the same form as does the second part when it is not subdivided. All syllables preceding the final cadence are borne by puncta. The scandicus of the final cadence is adjusted to the text accent on the condition that it not be separated from the final element by more than three or less than two puncta. If the accent cannot be brought under the scandicus while fulfilling this condition, the number of puncta following is chosen so that the accent will not be placed adjacent to the scandicus.

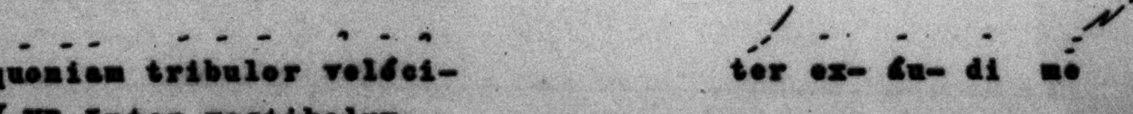
fol.49 VR Salba plebem...


et benedic heredi- tá- tem tu- am

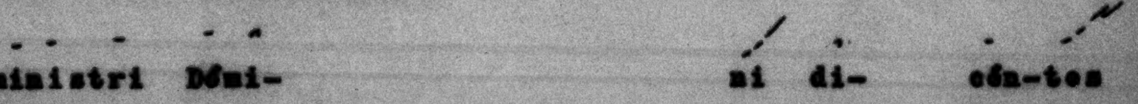
fol.31^{v} VR Peccavimus cum patribus...


iniqui- tá- tes fe- ci- mus

fol.52^{v} VR Ne avertas faciem...


quoniam tribulor velóci- ter ex- áu- di me

fol.48^{v} VR Inter vestibolum...


ministri Dómi- ni di- cén-tes

Tone I

BN10110 contains twenty examples of this tone, but the melodies vary enough from one example to the next to make abstractions difficult. The examples in figure 6 suggest the more stable features. Even the basic design of the tone is not clear in many pieces. Nevertheless, it may be regarded as bipartite if we consider the first example in figure 6 and compare it with the others. The first intonation consists, apart from anticipatory puncta, of three elements, the middle of which may be divided into two puncta. Either or both of the first and third elements may bear an accent, but the placing of accents is not consistent here or elsewhere in the tone. Aside from the first intonation, only the final cadence shows much stability. But the final element may be either one of two figures, and there is no ready way of determining how many puncta should separate it from the preceding scandicus.

Tone J

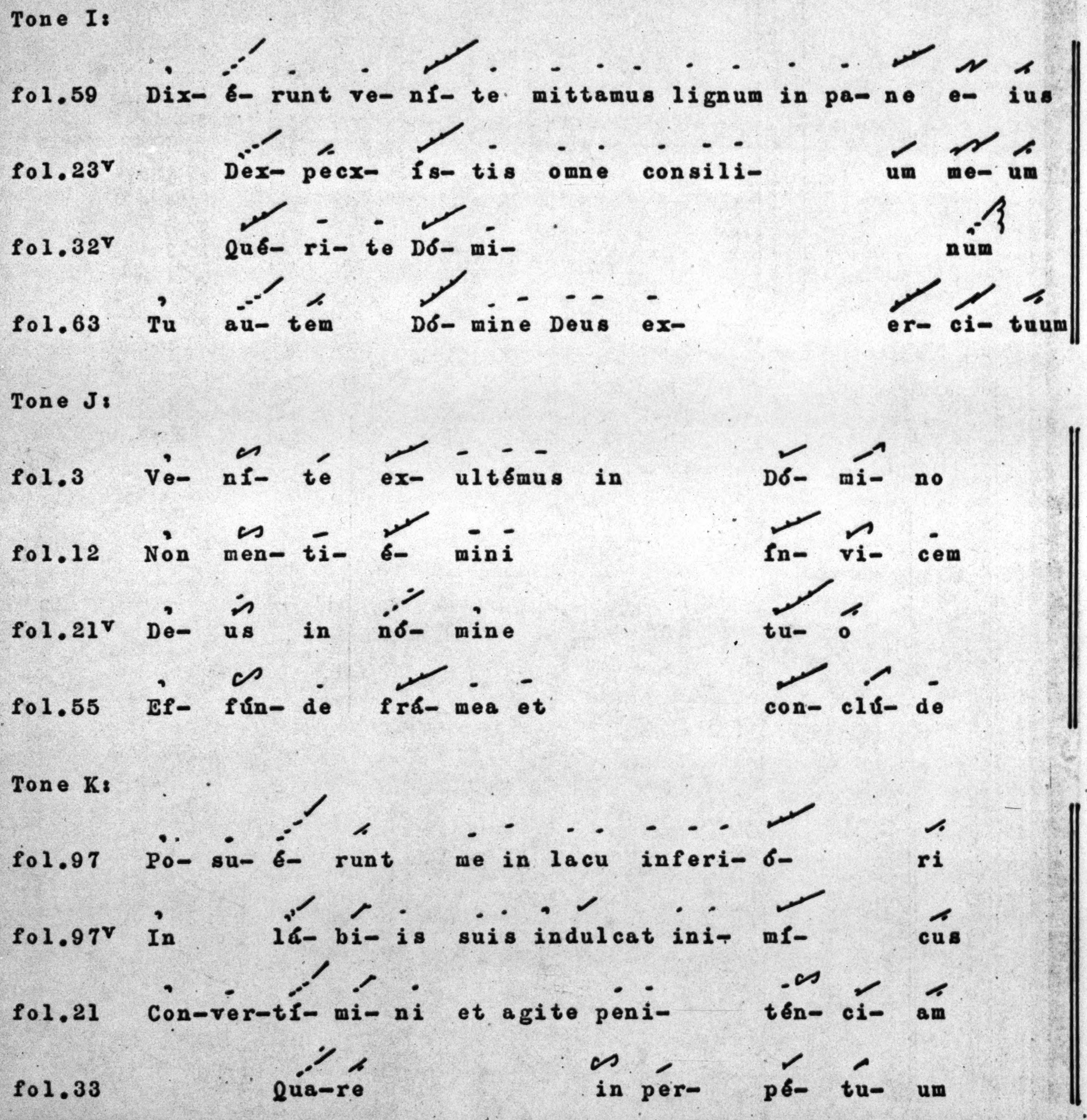
There are thirteen examples of tone J in BN10110, and once again, they are not in close agreement with one another. The examples in figure 6 are, in this sense, representative of the whole collection. The structure seems to be bipartite, although many examples introduce elements which suggest that the final cadence consists of six elements. But only the last of these elements is common to all thirteen pieces. In neither the intonation nor the cadence are accents treated consistently.

Tone K

There are only eight examples of tone K in BN10110, and perhaps for that reason this tone appears to receive slightly more consistent treatment than tone I and J. The design is bipartite, although all but one of the eight examples appear to make additional subdivisions. The first intonation consists of two elements which are never separated. They are adjusted,

Figure 6

BN10110:


Tone I:
fol.59 Dix- é- runt ve- ní- te mittamus lignum in pa- ne e- ius
fol.23v Dex- pecx- ís- tis omne consili- um me- um
fol.32v Qué- ri- te Dó- mi- num
fol.63 Tu au- tem Dó- mine Deus ex- er- ci- tuum
Tone J:
fol.3 Ve- ní- te ex- ultémus in Dó- mi- no
fol.12 Non men- ti- é- mini ín- vi- cem
fol.21v De- us in nó- mine tu- o
fol.55 Ef- fún- de frá- mea et con- clú- de
Tone K:
fol.97 Po- su- é- runt me in lacu inferi- ó- ri
fol.97v In lá- bi- is suis indulcat ini- mí- cus
fol.21 Con-ver-tí- mi- ni et agite peni- tén- ci- am
fol.33 Qua-re in per- pé- tu- um

us

um omnium regum terre qui sedes super cherubin

et in crepationes meas neg- le

dum inve- ni- ri

aperi oculos tuos et

iubilemus Deo sal- ba- to- ri nostro

nec decipiat unusquisque proxi-mum suum

sal-vos nos fac

adversus eos qui me perse- cun-tur

et in virtute tua li- be-ra nos

et dic a- ni- me mee

ut subvertat amicum suum in fo- be- am

ab omnibus iniquita- ti- bus ves- tris

ob- li- bis- ce- ris nos- tri

in te

ex mul

et no

dereli

n crepationes meas neg- lex- is- tis

inve- ni- ri po- test

ri oculos tuos et vi- de

et erradamus eum de terra vi- ben- ti- um

vocabi enim vos et re- mis- tis

invocate eum dum pro- pe est

in- clina au- rem- tu- am

- ri nostro

roxi-mum suum

be-ra nos

ni- me mee

in tenebris et in um- bra mor- tis

ex multa enim loquella temtavit eum et de- ri- det

et non erit vobis in ruina i- ni- qui- tas

derelinques nos in longitudi- ne di- e- rum

through the use of anticipatory puncta, so that the first bears the first accent of the text. The mediant ending the first part is usually adjusted to the final accent of the text, as in the first three examples of this tone in figure 6. But there are exceptions such as the fourth example. The second part of the tone (or the final subsection if the second part has been subdivided) consists of puncta up until the final cadence. The cadence should probably be applied mechanically to the last four syllables of text, but the alignment of the notation with the text leaves room for doubt in some cases.

VI

The Origins and Relationship of the Traditions

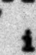
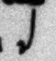
The existence of more than one practice in the music of the Mozarabic Church is not without literary testimony. In the third prologue to *AL*,[41] the poet praises the divine music contained in the MS and the holy men who composed it, but bewails the state to which the music has fallen in his own day. He describes the ancient psalmody sung with three choirs and says that, "at that time," the church preserved the chant correctly. But "now" the church is wide of the mark and sings the chant in several different ways.

> Tunc omnesque ordines eclesia recte tenebat
> nunc proculque ditant adhuic viventibus.
> Disparesque modos nunc te eclesia canet
> finitam habentes hanc artem prefulgidam.

---

[41] *Antifonario Visigótico Mozárabe de la Catedral de León*, ed. Dom Louis Brou and Dr. José Vives, *Monumenta Hispaniae Sacra*, *Serie Litúrgica*, Vol. V, 1 (Barcelona-Madrid, 1959), p. 4ff.

Aside from claiming that the MS in which he writes preserves the true ancient form, the poet tells us nothing about the nature of the *dispares modos* or their origins.

If we consider the northern sources, it is not hard to believe that the two traditions we have distinguished here descended from a single archetype. For one thing, most of the elements of the Rioja tradition, other than puncta and virgae, are common to both. For another, the elements common to both are the most stable with respect to notation. For example, the first scandicus in tones A and B is almost always of the form  in both traditions, whereas the second scandicus of tone B is almost always of the form  . Similarly, the podati of the mediant in tone B are almost always rounded in both traditions. On the other hand, the elements which are not always common to both traditions--e.g., the clives and podati of the intonations for tones A and B--show the least notational stability.

If we are to take the word of the poet, we must regard the Rioja tradition as the decadent form of the Leonese. Unfortunately, the chronology of the sources is of no help in deciding this. The two traditions evidently existed contemporaneously, and there is no way of establishing which is the more ancient. *AL* dates from the 10th century, along with the earliest Rioja sources; and *Sant* dates from the middle of the 11th century along with the latest Rioja sources. We are thus obliged to turn to questions of style, and here we must proceed fundamentally on assumption. There is no way of establishing logically that the simple form must have preceded the complex or that inconsistency preceded consistency. But this seems more likely, our poet to the contrary. The formulas of *AL* are the more elaborate, as is its notation in sheer numbers of symbols. In most respects, the formulas of *AL* could be derived from those of the Rioja sources by simple addition of notes, and even the number of tones employed in the León tradition represents an addition to the system at work in the Rioja tradition. All of this, taken with the fact that the elements common to both traditions are treated with consistency in both, while some which are consistent in León are quite inconsistently treated in the Rioja, suggests that both traditions represent elaborations of an earlier form, but that the Rioja tradition represents less of an evolution of this archetype and stands, therefore, closer to it.

The most obvious thing about the two northern traditions is their geographical distribution. All of the sources known to proceed from the province of León transmit a single tradition. All of those known to proceed from the Rioja, as well as the fragment from San Juan de la Peña (neighboring to the north of the Ebro river) and most of the sources from Silos (just over the mountains to the west in Castile), transmit another tradition. But how can we account for differing traditions in two regions which are so intimately connected during just the period which produced our sources?

One possibility is that what we have called the León tradition is an import from the south--from lands still controlled by the Moslems in the 10th and 11th centuries. Andalusian immigration to León began as soon as Alfonso III had consolidated his kingdom to some extent, and many of the monasteries founded on the Leonese plain at the end of the 9th and beginning of the 10th centuries were populated by monks from Andalucía.[42] The monastery of San Zoilo de Carrión, from which the fragment BN11556 proceeds, was founded during the first half of the 11th century by monks from San Zoilo de Córdoba, and thus the antiphoner of which only part of one folio has survived may have been copied in the south.[43] AL itself shows signs of

[42] Fray Justo Pérez de Urbel, Historia del Condado de Castilla (Madrid, 1944), I, 335.

[43] Jaime Moll Roqueta, "Nuevos hallazgos de manuscritos mozárabes con neumas musicales," Anuario Musical, V (1950), 12.

having been copied from a model of Toledan or perhaps even Andalusian provenance.[44] But whatever the origins of their models, both *AL* and *Sant* are evidently products of the kingdom of León.

A more likely explanation for the two northern traditions is suggested by the nature of the repopulation of Castile and the Rioja immediately following their reconquest. Both of these regions were reconquered under the aegis of the kings of León, although in the case of the Rioja, there was an alliance with the rulers of Navarre granting them dominion over this territory. And in both of these regions, the principal instrument of repopulation and consolidation was the monastery. This made the Rioja, during the 10th century, one of the most brilliant centers of learning in northern Spain.[45] But the strongest influence on the reorganization of monastic life in Castile and, as a result, in the Rioja, came from neither León nor from Navarre. It came from Galicia.[46] Charles Bishko has shown that various types of pacta between abbot and monks provided the organizing principle for the monasteries founded in Castile during the reconquest period, and that from here this pactualism was carried into the Rioja by the first monastic colonizers. He has also noted that pactualism can only have come from Galicia and that it is wholly absent from León--indeed, from all of the rest of Spain as well save eastern Asturias. Since the first evidence for pactualism in Castile comes at the same time that Alfonso I is known to have repopulated these lands and depopulated the homeland of pactualism south of the Miño river in Galicia (ca. 750), Bishko concludes that it must have been Gallegan monks who colonized Castile.[47] Almost two centuries later, the Gallegan heritage was transplanted to Riojan soil by the Castilian founders of monasteries such as San Millán de la Cogolla, San Martín de Albelda, and the latter's dependency San Prudencio de Laturce. At about the same time, it even spread into parts of Navarre above the Ebro.

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[44] Fray Justo Pérez de Urbel, "Antifonario de León: El escritor y la época," *Archivos Leoneses*, VIII, No. 15 (1954), 135ff.

[45] Fray Justo Pérez de Urbel, "La reconquista de la Rioja y su colonización espiritual en el siglo X," *Estudios Dedicados a Menéndez Pidal* (Madrid, 1950), I, 495-534.

[46] Charles Julian Bishko, "Gallegan Pactual Monasticism in the Repopulation of Castile," *Estudios Dedicados a Menéndez Pidal* (Madrid, 1951), II, 513-553. Also the same author's "Salvus of Albelda and Frontier Monasticism in Tenth-Century Navarre," *Speculum*, XIII, No. 4 (1948), 559-590.

From Galicia, we are wholly without musical sources and thus without musical evidence for a connection between this region and Castile or the Rioja. But we have seen that the Silos sources give evidence of a close connection between Castile and the Rioja. Thus, bearing in mind the way in which pactual monasticism links Castile and the Rioja to each other and the two of these to Galicia at the exclusion of León, we may suppose that the tradition for the responsorial psalm tones which came to rest in the Rioja had its beginnings in Galicia. Springing from a community of monasteries which, by the middle of the 7th century, had already begun to distinguish itself from the rest of the peninsula in its manner of organizing monastic life, this tradition must have been carried eastward in some form or other by Gallegan monks when they were forced to abandon their homeland and settle again on the eastern fringe of the Leonese kingdom in what soon after became known as Castile. There it continued to form part of a practice different from that of León. In the 10th century, this practice followed the advancing Christian armies into the Rioja. But in the following century, both it and the practice of León bowed to the practice of Rome.

[47] "Gallegan Pactual Monasticism..." p. 524.

But what of the "Toledo" sources? Are we now obliged to account for the existence of two distinct liturgical traditions and three distinct musical traditions within a single city or province? Not entirely, for there is no reason to believe that northern notation was ever in use generally in Toledo. In a detailed study of *BN10001*, Mons. Enciso has suggested that this MS was copied in the region of León. More to the point, he has noted that the verso of the second of the two folios used in the binding is written in a hand which differs from the style of most southern MSS and approaches the Castilian school.[48] As for the MS of which Palomares made a copy, we know only that it belonged at one time to the cathedral of Toledo. But the same is true of *BN10001*, and we have just seen that it probably was not copied in Toledo. The only other MS in northern notation which has been associated with Toledo is 35.6 of the Biblioteca Capitular. There is no reason to believe that this MS was copied in Toledo either. It was, however, probably copied in a place where northern notation was in general use, for the few pieces which are provided with notation (among them no respond verses) are the work of several different hands.[49]

Of the MSS with Toledan notation, only one is of known origin. This is *BN10110*, the work of a presbyter of the parish church of Saints Justa and Rufina in Toledo. Thus, the variant liturgical tradition of this MS and *T35.5* is definitely tied to Toledo. Father Martín Patino is of the opinion that this tradition is not a regional peculiarity growing out of a common stock with the liturgy of the northern MSS. Instead, he believes it to be an early state of the liturgy of which the northern MSS embody a reform. Of course, the fact that BN10110 was copied in the 11th century indicated that this earlier state was kept alive along with the reformed version.[50] But with our present information, we cannot be certain that it was kept alive only in Toledo or that it was kept alive in Toledo to the exclusion of the reformed version. Whatever its history, its music for the pieces we have been studying shows almost no contact with that of the remaining MSS--both these with northern notation and those with Toledan notation.

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[48] Mons. Jesús Enciso, "El breviario mozárabe de la Biblioteca Nacional," *Estudios Bíblicos*, Vol. II, Cuaderno 2 (1943), 195. Dom Brou evidently did not know this study when he wrote of this MS in *Anuario Musical*, X (1955), 30-31.

[49] One of the possibilities suggested by Dom Brou is that such a MS might be the work of a "visiting fireman" to Toledo from the north. *Ibid*. p. 31.

The MSS with Toledan notation and with the liturgy of the northern MSS lend themselves more readily, of course, to comparison with the northern MSS from a musical point of view. In the abstract, tone L of these MSS, though simpler, might even be identified with tone B of the northern MSS. Certainly the second parts of these two tones could scarcely be more similar. Tone M is not so easily identified with any of the tones found in the northern MSS. But its basic design, the intonation beginning with a scandicus of a sort, the final cadence, including the same final element as that of tone L--all of these recall features of the tones in the northern MSS, especially those of the Rioja. If we compare T35.4 with AL, however, the relationship of tones L and M to the tones of the northern MSS becomes more problematical. There are forty-nine concordances between these two MSS, and although the texts for the verses differ in seven cases, the refrains are the same in both text and music in all forty-nine. The difference between the two notations naturally accounts for variants in the melodies of the refrains, but the placing of the melismata, as well as more detailed notational characteristics, makes it clear that the two MSS transmit the same repertory. The distribution of tones is as follows.

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[50] Martín Patino, "El breviarum...," p. 297.

T35.4		AL	
Tone L	40	Tone A	14
		Tone B	21
		Tone D	3
		Tone E	1
		unica	1
		Total	40
Tone M	8	Tone A	7
		Tone B	1
		Total	8

One piece has a unique melody in each of the two MSS.

It is evident that tone L is not equivalent in function to tone B or any other northern tone, nor by the same token is tone M. It seems unlikely, therefore, that the assignment of tones to these refrains depended on any well defined concept of mode. If the concept of mode existed at all, it must have been sufficiently flexible to allow two quite different interpretations of it with respect to the same body of melodies. Once we are inclined to doubt the existence of a well defined modal system, we need not be surprised to find only two tones in T35.4 instead of seven or eight.

The existence of two systems of tones in two groups of MSS which share a single repertory of melodies for the refrains of the responds suggests that the written tradition for the latter very much antedates that for the tones. The tones, being simple and common melodies, must have been transmitted orally well after the northern and Toledan notations ha~~s~~d become separate written traditions. By the time they were written down in these two notations, the melodies themselves and the criteria for assigning them to the refrains had taken on very different features in the communities using the different notations. If we ask how the two musical traditions remained separate while following a single liturgy, we can perhaps find the answer in the Moslem domination of Spain. This one liturgy, whether or not a reform of an earlier liturgy, must have been largely set by the time of the invasion of the peninsula in 711, as we have seen in connection with the *Oracional* of Verona. Musical notation can only have been in its very beginnings at this time, if that. Thus, the two notations must have become recognizable as such after the Moslems were well in control of the greater part of the peninsula. What we now know as the northern notation is the product of Christian Spain--either lands never taken by the Moslems, such as the kingdom of Asturias, or lands recaptured by the Christians, such as León and Castile. Toledan notation is probably Mozarabic properly so called--that is, the product of Christians living under Moslem political rule. Between the lands using these two notations lay a frontier at times sealed with scorched earth. Christians emigrating from the south and fleeing Moslem domination could account for the copying of an occasional MS with Toledan notation in the north, as with the body of *BN10001*. At the same time, Christian northern Spain was open to the influences of the rest of the Christian world. Perhaps it is to these influences that we should attribute the more elaborate character of responsorial psalmody in the north.

APPENDIX

The following tables list alphabetically by refrain and by verse the responds appearing in the MSS named on pp. 4 and 5 above with the following exceptions: the pieces without notation in *Silos 7* and *T35.7* are omitted as are the nine pieces in *T35.5*. For each piece, the folio number is given in the appropriate columns for its sources, followed by the letter designating the tone for the verse. The letter X is used for unique melodies, and an (*sine notis*) indicates that the verse is either without notation or that only the incipit is given. The Biblical sources for the texts are supplied in parentheses and are taken, for the most part, from the index to the text of *AL* published by Dom Louis Brou and José Vives. However, I have made no attempt to indicate whether the Biblical citation is the source for all of the text in question. Frequently, the source for the first phrase of a text could not be found, while sources for subsequent phrases could.

A single refrain appearing with different verses in different sources is not repeated in the list, each of the verses being listed below it. Thus, the repetition of a refrain text indicates a different melody from the one preceding in all cases except those involving *BN10110*. All pieces in this MS have been listed separately even though some of the texts which it has in common with *AL* might be regarded as having common melodies.

Wherever possible, the spellings of the MSS have been preserved for both texts and liturgical assignments. For purposes of alphabetization, however, it has been necessary to correct some of the more common inconsistencies: the substitution of *v* for *b* and vice versa, the omission or unnecessary addition of *h*, and the use of *e* for *ae*. Letters supplied by me are enclosed in square brackets, superfluous letters are enclosed in parentheses, and v's or b's which have been substituted are underscored. These changes have been made only where a difference in the alphabetical order is implied.

Abbreviations

Books of the Bible:

Abd	Abdias
Act	Actus Apostolorum
Agg	Aggaeus
Am	Amos
Apoc	Apocalypsis B. Ioannis Apostoli
Bar	Baruch
Cant	Canticum Canticorum
Col	Epistola B. Pauli ad Colossenses
Cor	Epistola B. Pauli ad Corinthos
Dan	Daniel
Deut	Deuteronomium
Eccli	Ecclesiasticus
Eph	Epistola B. Pauli ad Ephesios
Esd	Esdrae
Esth	Esther
Ex	Exodous
Es	Esechiel
Gal	Epistola B. Pauli ad Galatas
Gen	Genesis
Hab	Habacuc
Heb	Epistola B. Pauli ad Hebraeos
Ier	Ieremias
Io	Evangelium secundum Ioannem
I Io	Epistola I B. Ioannis
Iob	

Ioel	
Ion	Ionas
Is	Isaias
Iud	Epistola catholica B. Iudae
Lc	Evangelium secundum Lucam
Lev	Leviticus
Mach	Machabaeorum
Mal	Malachias
Mc	Evangelium secundum Marcum
Mich	Michaea
Mt	Evangelium secundum Matthaeum
Num	Numeri
Or Man	Oratio Manassae regis Iuda
Os	Osee
Par	Paralipomenon
Petr	Epistola B. Petri
Phi	Epistola B. Pauli ad Philippenses
Phil	Epistola B. Pauli ad Philemonem
Prov	Proverbia
Ps	Psalmi
Reg	Regum
Rom	Epistola B. Pauli ad Romanos
Sap	Sapientia
Soph	Sophonias
The	Epistola B. Pauli ad Thessalonicenses
Thr	Threni, id est Lamentationes Ieremiae
Tob	Tobias
Zach	Zacharias

Liturgical Assignments:

Adsum S Mariae -- Officium in Adsuntio sancte Marie

Adv -- Adventus Domini. The ferial Office is interspersed with that for the saints and is not assigned to specific days. Those marked "for ? Adv" are for the week preceding the first Sunday in Advent.

Adv ad tert -- Responsuria de Adventu Domini dicende ad tertiam per singulos dies a sancti Acisceli usque in diem Nativitatis Domini

Allis Infant -- Officium in diem Allisionis Infantum

Apparit Dni -- Officium in diem Apparitionis Domini

Carnes Toll -- Officium in Carnes Tollendas

Cat S Petri -- Officium in diem Catedrae sancti Petri

Circumcis Dni -- Officium in diem Circumcisionis Domini

comm corp defunct -- Ordo ad commendandum corpus defunctum infra domum

comm corp parv -- Ordo ad corpus parvuli commendandum

comm pres -- Ordo in commendatione presbiteri

consecr nov sep -- Ordo ad consecrandum nobum sepulcrum

conversorum -- Ordo conversorum conversarumque

decoll S Iohannis -- Officium in decollatione sancti Iohannis

defunct aep -- Officium de defunctorum aepiscoporum

defunct sacerd -- Officium de defunctorum sacerdotum

defunctis -- Officium de defunctis generalis

Dom -- Dominico

Dom ante intr XLme -- Officium in Dominico ante introitu Quadragesime

Dom de Med -- Officium de Mediante die festo

Dom post Vic -- Officium in subsequenti Dominico post Vicesimam. Also referred to as Lazaro and Ovile Ovium.

fer -- feria

fin hominis die -- Ordo in finem hominis die

Lazaro -- Sunday preceding Ramos Palmarum. In AL: Officium in subsequenti Dominico post Vicesimam.

let apost -- Officium de Letanias apostolicas
let can -- Officium de Letanias canonicas
let de clade -- Responsuria de Letanias de clade dicendi
let pro plubia -- Responsuria de Letanias pro plubia postulanda
mat -- ad matutinum
med noct -- ad medium noctis
Nat Dni -- Officium in diem Nativitatis Domini
nat S Iohannis -- Officium in nativitate sancti Iohannis Babtiste
nocturnos et mat ora diei Dom -- Responsuria Dominicales ad nocturnos et matutinum sive in ora diei
non -- ad nonam
oct pasc -- octabas Paschae
ordin episcopi -- Officium in ordinatione episcopi
ord nat regis -- Officium in ordinatione sive in natalicio regis
penitentie -- Ordo penitentie
quot -- de quotidiano
reconcil penit -- Ordo ad reconciliandum penitentem
Res Dni -- Officium de Resurrectione Domini de XV^{m} diebus collectum usque ad Ascensione Domini. The number of the day in this series is indicated by an Arabic numeral.
rest bas -- Officium de restauratione baselice
S Emiliani -- Officium in diem sancti Emiliani presbiteri et confessoris
S Engrat et com -- Officium in diem sanctae Engratiae et Comitum
SS Faust, Ianuar, et Martial -- Officium in diem sanctorum Faustus, Ianuarus, et Martialis
SS general -- Officium de sanctis generalibus
S Hieronimi pres -- Officium in diem sancti Hieronimi presviteri

S Iac frat Dni -- Officium in diem sancti Iacobi fratris Domini

S Martini vigil -- Officium in diem sancti Martini Aepiscopi. Ad vigilias quando vita sancti Martini legitur

SS Simon et Iud apost -- Officium in diem sanctorum Simonis et Iudae Apostolorum

SS Vinc, Sav, et Cris -- Officium in diem sanctorum Vincenti, Savine, et Cristetis

S Vincenti laev -- Officium in diem sancti Vincenti laevite

sabb -- sabbato

sacr bas -- Officium de sacratione baselice

sacr S Martini -- Officium in diem sacrationis sancti Martini

sext -- ad sextam

super sepulcrum -- Ordo super sepulcrum quando clamore proclamatur

tert -- ad tertiam

Tradit Dni -- de Traditione Domini

trans corp S Saturnini aep -- Officium in translationis corporis sancti Saturnini Aepiscopi

unius virg confess -- Officium unius virginis confessoris

unoq Dom -- Officium de quotidiano Dominicale. Antiphone per unoquoque Dominico ad matutinum

vesp Ascension -- in vespera Ascensionis Domini

vesp Nat Dni -- in vespera Nativitatis Domini

XLma -- Quadragesima. The Sundays in Lent are given in *AL* as follows:

Officium in Carnes Tollendas
Officium in Primo Dominico Quadragesime
Officium in II° Dominico Quadragesime
Officium de Mediante die festo
Officium in subsequenti Dominico post Vicesimam
Ordo psallendi in Ramos Palmarum

In the tables, the week following each of these six Sundays is designated in order by an Arabic numeral. The feria is designated by a Roman numeral.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
A laqueo lingue libera me (Eccli 51:3-5)						
VR Eripe me de inimicus meis Deus meus (Ps 58:2)	135 A					XLma 4 II sext
VR A me ipso anima mea						
RS Quare tristis es anima mea						
VR A parte regis clamabatur						
RS Quumque Iulianus letaretur						
Ab homine iniquo et doloso (Ps 42:1-2)						
VR Eripe me de operantibus (Ps 58:3)	145 B					XLma 5 II mat
VR Abominati sunt me consiliari						
RS Omnes amici mei inluserunt						✓
Abundantia frugum erit in omnem (?)						
VR Et erunt super omnem montem (Is 30:25)	52^v A	78 A				post Dom III Adv mat
(H)abundaverunt iniquitates nostre (Or Man 9-10)						
VR Iniquitates nostre multiplicate sunt (I Esd 6:6)	118^v D					XLma 2 II tert
VR Peccabimus cum patribus (Ps 105:6)			6 96^v C			Dom V quot mat
VR Abundaverunt iniquitates nostre						
RS Ne abstuleris Domine misericordiam						
VR Accedite ad Dominum						
RS Si consurrexistis Christo						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Acceperunt prudentes oleum (Mt 25:4,6)						
VR Date nomini eius (Eccli 39:20)			BM51 166^{v} B			med noct de virginibus
			BM45 43 A			SS Iuste et Rufine mat
VR oleum recondite in vasis (Mt ?)	220^{v} A					SS Iustae et Rufinae mat
					Sal 150^{v} A	med noct
			3 142^{v} A			de virginibus mat
			6 27^{v} A			"
Ad adiubandum me festina (Ps 69:2,6)						
VR Deus in adiutorium (Ps 69:2)			BM51 176 B			nocturnos fer VI
					Sant 218 B	"
					Sal 156 B	"
					170 B	nocturnos in Lazaro
VR Ad odorem aque germinabit						
RS Alleluia erit tamquam						
VR Ad te lebamus oculos						
RS Exurge Domine miserere nobis						
RS Miserator Domine miserere						
RS Miserere quia Deus es misericors						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Ad te lebamus oculos						
RS Qui respicis in terram						
RS Salus nostra in manu tua						
RS Subveni Domine quia conturbatur						
RS Virtus nostra Domine						
VR Adduxit eos in montem						
RS Sanctis ab altissimo conceditur						
Adesit Domino Deo suo (IV Reg 18:6-7)						
VR In lege Domini congregabit (Eccli 46:17,22)	856 B					decoll S Iohannis mat
VR Adhesit Domino Deo suo						
RS Iste homo in professione sua						
VR Adiciet Dominus super vos						
RS Benedictio Domini super vos						
Adiutor et liberator meus es tu (Ps 39:18)						
VR Exaudi orationem meam (Ps 38:13)					Sant 217 C	nocturnos fer IV
					Sal 153ᵛ C	"
					169ᵛ C	nocturnos in Lazaro
			BM51 175 C			nocturnos fer IV
					Calz 2 C	

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Adiutorium nostrum in nomine Domini (Ps 123:8)						
VR Laqueus contritus est (Ps 123:7)						
II Gloria et honor Patri					Sant 218 X	nocturnos sabb
					Sal 157 X	"
					170 X	nocturnos in Lazaro
			BM51 176^v X			nocturnos sabb
Adiuva Domine sperantes in te (?)						
VR Adiuba nos Deus (Ps 78:9)			BM51 170^v sn			nocturnos Dom
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	294^v A					nocturnos et mat ora diei Dom
Adiuva nos Deus (Ps 78:9)						
VR Et propter honorem nominis (Ps 78:9)	242 A					let can mat
VR Adiuva nos Deus						
RS Adiuva Domine sperantes in te						
RS Ne memineris Deus iniquitates						
RS Propitius esto peccatis						
VR Adorabo ad templum sanctum						
RS In conspectu angelorum psallam						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Adprendite disciplina nequando (Ps 2:12)						
VR Servite Domino in timore (Ps 2:11)					Sant 216^{v} B	nocturnos fer II
					Sal 175 B	"
					167^{v} B	nocturnos in Dom II XLmae
			BM51 173^{v} B			nocturnos fer II
Adtende Domine ad me (Ier 18:19-20)						
VR Tu autem Domine exercituum (IV Reg 19: 15-16)				62^{v} I		XLma 4 V mat
Adtende Israhel et audi (Bar 3:9; Is 59:21)						
VR Effundam super vos aquam (Ez 36:25)	208 A				T35.4 73^{v} L	Pentecost mat
Adtende et absculta bi (Ier 8:6)						
VR Quare adversus est populus iste (Ier 8:5)				26^{v} H		XLma 2 IV tert
VR Adtende popule meus						
RS Audite audite me popule meus						
RS Ponite verba Domini in cordibus						
VR Adtendite ad me popule						
RS Sapientiam suam Deus revelabit						
RS Convertimini ad me omnis congregatio						
Adversum me exercebantur (Ps 68:13, 8)						
VR Eripe me Domine de manu peccatoris (Ps 70:4)	150^{v} A					XLma 5 VI sext
VR Adversum me exercebantur						
RS Deus Israhel propter te sustinui						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignments
[A]Edificabit Dominus in celo ascensum (Am 9:6)						
VR Qui operit celum nubibus (Ps 146:8)	200 A				T35.4 59 M	Ascension mat
Alienigena non transibit (Ioel 3:17-18)						
VR Montes exultabunt ante faciem (Ps 97:8)	46 A					Dom III Adv mat
Alleluia absterget Deus (Apoc 21:4)						
VR Et videbunt faciem eius (Apoc 22:4)	180 sn					Res Dni 1 mat
II Et non egebunt lumine (Apoc 22:5)	180 A				T35.4 6 L	"
Alleluia deduc me per semitam (Ps 118:35)						
VR Legem pone mihi Domine (Ps 118:33)	295 B		BM51 170 B		Sant 216 B	nocturnos Dom
					Sal 165 B	"
Alleluia egredietur dominator (Mich 5:2,5,4,18,19)						
VR Ecce Deus noster ultionem adducit (Is 35:4)	42 A	41^{v} A			T33.3 30^{v} sn	Dom II Adv mat
Alleluia emittit Dominus ex Syon (Ps 109:2)						
VR Egredietur virga de radice (Is 11:1)	54^{v} A	81^{v} A				Dom IV Adv mat
Alleluia erit tamquam (Ps 1:3)						
VR Ad odorem aque germinabit (Iob 14:9)	197 A				T35.4	S Crucis mat
VR Quod ad humorem (Ier 17:8)					T35.4 51^{v} L	"
Alleluia in labiis iusti (Eccli 21:19-20)						
VR De ore iusti procedunt mella (Cant 4:11)	234^{v} B		BM45 110^{v} B			S Cipriani Aep mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Alleluia in omni loco oculi Dei (Prov 15:3-4)						
VR De ore iusti procedunt mella (Cant 4:11)	293 B					unoq Dom mat
Alleluia iudicia iudicium (Ps 118:154)						
VR Vide humilitatem (Ps 24:18)			BM51 170^{v} B			nocturnos Dom
Alleluia laudabo te Domine semper (?)						
VR Exaltabo te Domine rex meus (Ps 144:1)	290^{v} B					unoq Dom mat
			6 118bis B			Dom VII quot mat
VR Disrupisti vincula mea (Ps 115:17)					T35.4 117^{v} L	"
Alleluia misericordia mea alleluia (Ps 143:2)						
VR Diligam te Domine virtus mea (Ps 17:2)	295 B		BM51 170 B		Sal 166 B	nocturnos Dom
Alleluia nunc agnovi quia voluisti me (Ps 40: 12-13)						
VR Dedisti mici protectionem (Ps 17:36)	234^{v} sn					S Cipriani Aep mat
Alleluia spiritum meum dedi (Is 59:20-21)						
VR Ego rogabo Paterm et dabit (Io 14:16)	208^{v} A				T35.4 74 L	Pentecost mat
Alleluia vide humilitatem meam (Ps 24:18)						
VR Viam iniquitatis amobe a me (Ps 118:29)	295 B		BM51 170 B		Sant 216 B	nocturnos Dom
					Sal 165^{v} B	"

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Amara facta est vita nostra (?)						
VR Inter vestibolum et altare (Ioel 2:17)	256 D					let de clade
Amen amen dico vobis quia qui verbum (Io 5:24)						
VR Ego sum resurrectio (Io 11:25)			7 18ᵛ B			defunctis mat
VR Si quis sermonem meum (Io 8:52)			BM51 197ᵛ B			defunct sacerd mat
II Amen dico vobis quia venit hora (Io 5:25)			BM51 197ᵛ B			"
Amen amen dico vobis quodcumque (Io 14:12-14)						
VR Dabo vobis cor nobum (Ez 36:26)	206ᵛ A					let apost sabb mat
VR Amen dico vobis quia venit hora						
RS Amen amen dico vobis quia qui verbum						
VR Amici mei adversum me						
RR Multiplicati sunt super capillos						
Angelus Domini dixit mulieribus (Mt 28:5-7)						
VR Ego dormibi et quiebi (Ps 3:6)	184ᵛ A				T35.4 12 L	Res Dni 12 mat
Angelus Domini loquutus est (Lc 2:10+12)						
VR Pastores erant in regione eadem (Lc 2:8)	69ᵛ B	118 B			T35.7 58ᵛ X	Nat Dni mat
Angelus Domini venit ad Mariam (Lc 1:26,35)						
VR Abe Maria gratia plena (Lc 1:28)	58 B	89ᵛ B				S Mariae mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Anima mea cessa iam peccare (?)						
VR Quare tristis es anima mea (Ps 41:6)					Sant 213 A	med noct
Anima mea desiderat te Deus (Is 26:9)						
VR Sicut cerbus desiderat ad fontes (Ps 41:2)					212^{v} F	med noct
Animam meam dilectam tradidi (Ier 12:7-9,11)						
VR Posuerunt me in lacu (Ps 87:7)				97 K		XLma 6 II tert
Animam meam dilectam tradidi (Ier 12:7-9,11)						
VR Quum mici molesti essent (Ps 34:13)	146 B					XLma 5 III tert
VR Annuit oculo digito loquitur						
RS Sagitta vulnerans lingua inimici						
Aperi Domine oculos tuos (Dan 9:18)						
VR Domine Deus virtutum convertere (Ps 79:15)				1^{v} H		XLma 1 II mat
VR Aperi manuum tuam						
RS Tu Domine virtutum cum tranquillitate						
VR Aperiat tibi						
RS Requiem eternam						
VR Aperientur porte tue iugiter						
RS Iherusalem erit tibi Dominus lux						
RS Surge inluminare Iherusalem						
VR Aperuerunt contra me inimici						
RS TRAdiderunt me in manus impiorum						
VR Aperuerunt in me ora sua						
RS Ecce nunc cithara						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Apparebit claritás Domini (Is 19:20)						
VR Ecce Deus noster ultionem adducit (Is 35:4)	56 B	85^{v}*			T33.3 30^{v} sn	post Dom IV Adv mat
VR Apparebit tibi Dominus						
RS Gaude filia Syon quoniam veniet						
VR Apparuerunt illis despertité						
RS Spiritás Sanctus de caelo descendit						
VR Apparuit Dominus Ihesus						
RS Una sabbatorum cum sero						
Aput te laus mea est Alleluia (Ps 21:26)						
VR Quid retribuam Domino (Ps 115:12)					T35.4 140^{v} L	Dom XIII quot mat
Aspice Domine quia factus sum (Thr 1:11,13-14, 16,20)						
VRInfirmatus est in paupertate (Ps 30:11-12)	166 B					XLma 6 VI mat
VR Foderunt manus meas (Ps 21:17)	166 B					"
VR Aspiciebam in nubibus celi						
RS Regem Dominum exercituum						
Aspiciebam in visu noctis (Dan 7:13-14)						
VR Ecce quasi filius hominis (Dan 7:13)	67^{v} B					Adv ad tert
Audi dilecta mea propera (Cant 2:10,12)						
VR Gaude filia Syon letare (Soph 3:14)	51 A	69 A				S Eolalie mat

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Audi me Iacob et Israhel						
RS Ego sum Dominus Deus vester						
Audi popule meus vocem Dei (Deut 28:2,11)						
VR Declina a malo et fac bonum (Ps 36:27)	289 B					unoq Dom mat
			BM51 201 B			Dom I quot mat
			6 45^{v} B		T35.4 84 L	"
Audite audite me popule meus (Is 51:4-5)						
VR Adtende popule meus (Ps 77:1)	52 B					post Dom III Adv mat
VR Audite me divini fructus						
RS Clamor factus est						
Audite me rectores (Eccli 33:19; Is 44:8) Lev 26:5)						
VR Convertimini et agite (Ez 18:30)				21 K		XLma 2 II mat
Audite me rectores (Eccli 33:19; Is 44:8; Lev 26:5)						
VR Si volueritis et audieritis (Is 1:19)	112^{v} B					XLma 1 IV tert
VR Audite obsecro omnes						
RS Domine qui consoletur						
Auxiliabo puero meo (Is 42:1)						
VR Ecce intelleget puer meus (Is 52:13)	34^{v} B	24 B				S Clementi Aep mat
VR Auxiliabo puero meo						
RS Qui diligit me diligitur						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Auxiliator meus es tu						
RS Iste homo supplicabat						
Auxilium meum a Domino (Ps 120:2)						
VR Levabi oculos meos ad montes (Ps 120:1)	295 B					nocturnos et mat ora diei Dom
			BM51 171 B			nocturnos Dom
VR Adiutorium nostrum					T33.3 30^v sn	nonam Dom
VR Ave Maria gratia plena						
RS Angelus Domini venit ad Mariam						
Averte Domine iram tuam (Ps 84:5-6)						
VR Mitiga Domine omnem iram (Ps 84:4)				7^v H		XLma 1 III sext
Beati misericordes quia ipsis (Mt 5:7-8)						
VR Beati qui esuriunt (Mt 5:6)	179 A					S Engrat et com mat
VR Beati mundo corde						
RS Isti sunt qui non polluerunt						
Beati oculi qui vident (Mt 13:16-17; Lc 10:20; 22:28)						
VR Esuribi et dedistis (Mt 25:35)	218^v B					SS Simon et Iud apost mat
VR Beati omnes qui timent						
RS Qui diligunt te Domine sicut sol						
VR Beati qui esuriunt						
RS Beati misericordes quia ipsis						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Beati qui habitant in domo						
RS Super muros tuos Iherusalem						
VR Beati qui persequutionem						
RS Beati servi illi						
RS Beati sunt sancti qui laberunt						
RS Iulianus invenit gratiam coram Domino						
RS Sanctis ab altissimo dicebitur						
RS Venite benedicti patris mei						
RS Via veritas et vita						
Beati qui sperant in Domino (?)						
VR Multe tribulationes iustorum (Ps 33:20)	219^{v} B					[S Christophori et com]mat
Beati servi illi (Lc 12:37)						
VR Beati qui persequutionem (Mt 5:10)	29^{v} A	3*				S Aciscli mat
Beati sunt sancti qui laberunt (Apoc 12:14)						
VR Beati qui persequutionem (Mt 5:10)	247^{v} B					SS general mat
Benedicam Domino in omni tempore (Ps 33:2)						
VR In Domino laudabitur (Ps 33:3)			BM51 175 B		Sant 217 A	nocturnos fer IV
					Sal 153 A	"
					168^{v} A	nocturnos Dom de med
					Calz 2 B	

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Benedicti erunt qui hedificaverunt te						
RS Iherusalem felices qui hedificant te						
RS Letare Iherusalem in filiis iustorum						
Benedictio Domini super vos (Ps 128:8)						
VR Adiciet Dominus super vos (Ps 113:22-23)	274^v B					nubentum mat
Benedictus Dominus in eternum (Ps 88:53)						
VR Sit nomen Domini benedictum (Ps 112:2)	294 B					unoq Dom mat
			BM51 170^v B		Sant 216^v B	nocturnos Dom
					T35.4 144^v L	Dom XIV quot mat
VR Benedictus Dominus qui magnus						
RS Si ambulaverimus in viis						
Benefaciat nobis Deus (?)						
VR Inluminet vultum suum (Ps 66:2)				7 J		XLma 1 III tert
Benigne fac Domini (Ps 50:20)						
VR Ut edificentur muri (Ps 50:20)			BM51 175^v B		Sant 217^v B	nocturnos fer V
					Sal 154^v B	"
					168 B	nocturnos Dom II XLmae
Bethlem civitas Dei summi (Mich 5:2,5)						
VR Gaudebunt campi (Ps 95:12)	58^v A	92^v A				S Mariae mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Bonum est sperare in Domino (Ps 117:9)						
VR Venite fili audite me (Ps 33:12)	291 sn					unoq Dom mat
VR Brebes dies hominum						
RS Quare data est misero lux						
Caligavit ab indignatione (Iob 17:7; 16:9-10,14, 19-20)						
VR Ego ad Deum aspiciam (Mich 7:7)	139 A					XLma 4 V tert
VR Cantabo Domino						
RS Circuibo et inmolabo						
RS Oculi mei semper ad Dominum						
Christus Ihesus qui cum in forma Dei (Phi 2: 6-8,10)						
VR Christus surgens a mortuis (Rom 6:9)	183 B				T35.4 9^{v} M	Res Dni 7 mat
VR Christus surgens a mortuis						
RS Christus Ihesus qui cum in forma Dei						
Circuibo et inmolabo (Ps 26:6)						
VR Cantabo Domino (Ps 103:33)	103^{v} B					Cat S Petri mat
VR Circumdederunt me aque						
RS Infixus sum in limo profundi						
VR Circumdederunt me canes multi						
RS Omnes qui videbant me						
Circumdederunt me inimici (Ps 117:12-13)						
VR Quasi rupto muro (Iob 30:14)				91 J		XLma 5 VI sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Circumdederunt me inimici						
RS O vos omnes qui pertransitis						
VR Circumdederunt me sicut apes						
RS Susceperunt me sicut leo						
RS Tradiderunt me in manus impiorum						
Circumdederunt nos mala (Ps 39:13)						
VR Pecata nostra redundaberunt (Eccli 47:29; Apoc 18:5)				27 H		XLma 2 IV sext
Circuminspicit Deus montes (Iob 38:8,12)						
VR Qui operit caelum nubibus (Ps 146:8)	291^{v} B					unoq Dom mat
VR Laudate Dominum omnes gentes (Ps 116:1)					T35.4 165 L	Dom XX quot mat
VR Clamaberunt iusti et Dominus						
RS Fulgebunt iusti et tamquam						
RS Iustorum anime in manu Dei						
RS Propter honorem nominis						
Clamemus ad Dominum ex toto corde (I The 5:2-3)						
VR Ecce dies Domini venit crudelis (Is 13:9)	255^{v} sn					let de clade
Clamo ad te Domine (Iob 30:20-21,31)						
VR Domine in volumtate tua (Ps 29:8)	129^{v} B					XLma 3 VI mat
Clamor factus est (Mt 25:6)						
VR Audite me divini fructus (Eccli 39:17)	221 G					SS Iustae et Rufinae mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Oleum recondite in vasis (Mt)		193 G				SS Iustae et Rufinae mat
			BM51 166^v G			med noct de virginibus
					Sal 150^v sn	med noct
II Gloria et honor Patri					150^v G	"
Clamor noster ad te (?)						
VR Inter vestibulum et altare (Ioel 2:17)				14 I		XLma 1 V sext
Clamor noster ad te (?)						
VR Peccabimus cum patribus (Ps 105:6)	129 E					XLma 3 V sext
			BM45 152^v E			let can mat
Clarificatum est nomen Domini (IIThe 1:4-5)						
VR Deduxit eos Dominus (Ps 106:7)	249^v A					SS general
					SJP 4 A	S Tirsi mat
Cogitaverunt adversum me (Ps 139:9)						
VR Intende in adiutorium (Ps 69:2)				61^v H		XLma 4 IV sext
Cogitaberunt iniqui dicentes (Ier 48:2)						
VR Dixerunt venite mittamus lignum (Ier 11:19)				59 I		XLma 4 IV mat
VR Cogitaberunt verbum in conprehensione						
RS Conclusit vias meas inimicus						
Cognosce plebs mea (Is 52:6-7)						
VR De quo loquuti sunt prophete (Eccli 36:17)	80^v A	153 A				Circumsis Dni mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Cognoscimus Domine peccata nostra						
RS Ecce quomodo defecit sacrificium						
Cognobi omnia peccata mestra (Am 5:12-13,15)						
VR Odio abuistis in porta (Am 5:10)	256 B					let de clade
			BM45 157^{v} B			let can tert
Columba mea quam pulchra es (Cant 3:8; 7:1)						
VR Speciem et pulcritudinem tuam intende (Ps 44:5)	78 A					S Columbae mat
Concede Domine in animas nostras (?)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	275^{v} B					infirmis mat
VR Conclusit inimicus viam meam						
RS Domine qui consoletur						
Conclusit inimicus vias meas (Thr 3:9)						
VR Replevit me amaritudinibus (Thr 3:15)	138 B					XLma 4 IV sext
Conclusit vias meas inimicus (Thr 3:9-12,15, 52-53, 59)						
VR Cogitaberunt verbum in conprehensione (?)	155^{v} B					XLma 6 II tert
Conclusit vias meas inimicus (Thr 3:9-12,15, 52-53,59)						
VR Sessionem eorum (Thr 3:63-64)				101^{v} I		XLma 6 III tert
VR Confitebimur tibi Deus						
RS Exaltare Domine in virtute tua alleluia						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Confitebor Domino qui salvos (Ps 7:18,11)						
VR Et psallam nomini Domini altissimi (Ps 7:18)			BM51 174 B		Sant 217 C	nocturnos fer III
					Sal 152 C	"
					168^{v} C	nocturnos Dom de med
Confitebor tibi Domine Deus meus (Ps 85:12)						
VR Exaltabo te Domine rex meus (Ps 144:1)	48 B	61 B				S Leocadie mat
	245 sn		5 68^{v} B		BN13060 145 B	S Martini vigil
			6 19 B			uno confessore mat
			BM45 146 B			S Emiliani mat
Confortare in adventum Domini Dei tui (?)						
VR Ecce Deus noster ipse veniet (Is 35:4)	43 B	49 B				post Dom II Adv mat
II In omnibus semper gaudete (I The 5:16-18)	43 B					"
VR Confusio et opprobrium						
RS Miserere et parce nobis Domine						
Congrega Domine dispersionem nostram (II Mach 1:27)						
VR Qui das salutem regibus (Ps 143:10)	295 D		BM51 170 D		Sant 216 D	nocturnos Dom
					Sal 166 D	"

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Congregati sunt adversus (Ier 26:8, 14-15)						
VR Omnes in sanguine (Mich 7:2;I Mach 1:31)				95 H		XLma 6 II mat
Congregati sunt adversus (Ier 26:8,14-15)						
VR Qui custodiebant animam meam (Ps 70:10)	145 A					XLma 5 II tert
VR Congregati sunt adversus						
RS Facta est lingua iniquorum						
Co[n]locaberunt me quasi signum (Thr 3:12,15, 16,17						
VR Venatione ceperunt (Thr 3:52-53)				100 H		XLma 6 III mat
VR Conlocabit me in obscuris						
RS Ecce inimicus meus induxit me in loco						
Conlocabit Salomon altare in medio (III Reg 9:2)						
VR Factum est autem (III Reg 8:54)	261^{v} B					sacr bas mat
VR Conplevit inimicus furorem						
RS Ecce inimicus meus circumdedit						
VR Considerabam a dextris						
RS Ecce inimicus meus circumdedit me						
Consolabitur nos Dominus Deus noster (II Mach 7:6)						
VR Miserebitur nostri Dominus et absterget (Mich 7:19)	130 F					XLma 3 VI sext
Consolare Domine contritos corde (?)						
VR Tu subveni oppressis (?)	255^{v} A					let de clade

	AL	A30	Silos	BN10110	Other sources	Liturgical Assignment
Consolare Domine omnes flentes (Is 61:3-4)						
VR Converte nos Deus ad te (Thr 5:21)	82^v B	158^v B				init anni tert
VR Consummatus in brebi explevit						
RS Homo iste custodivit in omnibus						
Contumelias et proximi mei (Ier 20:10-12)						
VR Da filios eorum (Ier 18:21)				67 H		XLma 4 VI mat
Convertamur ad Dominum Deum (Is 55:7)						
VR Venite adoremus (Ps 94:6)				6 H		XLma 1 III mat
Convertamur ad Dominum Deum (Is 55:7)						
VR Venite exultemus (Ps 94:1)				3 J		XLma 1 II tert
				21^v sn		XLma 2 II tert
VR Convertatur unusquisque						
RS Querite Dominum dum inveniri						
VR Convertatur vir a via sua						
RS Derelinquat impius vias suas						
Converte Domine Deus animas (Ps 114:7)						
VR Convertere Domine aliquantulum (Ps 89:13)			BM51 197 B			defunct sacerd mat
Converte Domine lactum nostrum (?)						
VR Memento nostri Domine in beneplacito (Ps 105:4)	131 D					XLma 3 sabb tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Converte nos Deus ad te (Thr 5:21)						
VR Converte nos Deus salutaris noster (Ps 84:5)	204 G					let apost sext
			4 66 G		A56 11^{v} G	conversorum
					A60 49^{v} G	let apost
Converte nos Deus ad te (Thr 5:21)						
VR Ut quid in contentione (Thr 5:20)				13 I		XLma 1 V tert
VR Converte nos Deus ad te						
RS Consolare Domine omnes flentes						
VR Converte nos Deus salutaris noster						
RS Converte nos Deus ad te						
RS Nunquid in eternum repellet						
VR Convertere Domine aliquantulum						
RS Converte Domine Deus animas						
RS Ecce iam Domine nobissimum tempus						
RS Miserere Domine contritis corde						
RS Peccavimus iniquitates fecimus						
Convertere Domine Deus animas (Ps 114:7; Io 5:24)						
VR Secundum multitudinem misericordie (Dan 3:42)			4 342 B			?
Convertimini ad me dicit Dominus (?)						
VR Convertimini ad me et salvi (?)	111^{v} G					XLma 1 III sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Convertimini ad me dicit Dominus (?)						
VR Despexistis omne consilium meum (Psov 1:25)				23 I		XLma 2 III mat
Convertimini ad me domus Iacob (Is 1:18)						
VR Custodite vos a murmuratione (Sap 1:11)						XLma 1 sabb tert
VR Convertimini ad me et salvi						
RS Convertimini ad me dicit Dominus						
Convertimini ad me omnis congregatio (Ier 3:12)						
VR Adtendite ad me populus (Is 51:4)				16 H		XLma 1 VI mat
Convertimini ad me omnis congregatio (Is 1:16–18)						
VR Iudicate pupillo et egeno (Ps 81:3)	114^{v} B					XLma 1 VI tert
VR Convertimini et agite						
RS Audite me rectores						
VR Convertimini et recedite						
RS Exclamemus omnes ad Dominum						
VR Cor meum conturbatum						
RS Sicut onus grave						
Cor mundum crea in me Deus (Ps 50:12)						
VR Spiritum rectum innoba (Ps 50:12)			BM51 175^{v} X		Sant 217^{v} X	nocturnos fer V
					Sal 154 X	"
					167 X	nocturnos Dom de XLme

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Corona sanctorum timor Dei (Eccli 25:8; 26:16,24)						
VR Sit nomen Domini benedictum (Ps 112:2)	211 B		BM45 9^{v} B			S Adriani mat
Coronavit sanctos suos (Eccli 45:9; Apoc 6:11)						
VR Mansueti autem (Ps 36:11)			BM45 136^{v} sn			SS Vinc et Cris mat
Curbati sunt celi dum calcaret (?)						
VR Quis est iste rex glorie (Ps 23:10)	199v B				T35.4 58 L	Ascension mat
VR Custodi me Domine de manu peccatoris						
RS Subito vulneravit me						
VR Custodi me Domine ut pupillam						
RS Susceperunt me sicut leo						
RS Mirifica Domine misericordias tuas						
RS Vigila Domine super oves						
VR Custodite leges meas						
RS Timete me dicit Dominus						
Custodite vos a murmuratione (Sap 1:11)						
VR Non mentiemini invicem (Lev 19:11)				12 J.		XLma 1 V mat
VR Custodite vos a murmuratione						
RS Convertimini ad me domus Iacob						
RS Unusquisque se ad proximo						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Da filios eorum						
RS Contumelias et proximi mei						
VR Dabit vobis Dominus signum						
RS Filia Syon consecrabis Domino						
Dabo duobus famulis meis (Apoc 11:3-4)						
VR Et dabo opus eorum (Is 61:8)	216^v B		BM45 30^v B			SS Petri et Pauli mat
Dabo sanctis meis primam (IV Esd 2:23,35)						
VR Fulgebunt iusti siccut splendor (Dan 12:3)	239 B					SS Cosme et Damiani mat
DAbo vobis cor nobum (Ez 36:26,28-29)						
VR Et faciam ut in preceptis(Ez 36:27)	207 A				T35.4 69 M	let apost sabb tert
VR DAbo vobis cor nobum						
RS Amen amen dico vobis quodquumque						
RS Haec dicit Dominus nolite timere						
VR Date Domino Deo vestro						
RS Haec dicit Dominus si obtuleritis						
VR Date nomini eius						
RS Acceperunt prudentes oleum						
De die in die benedictus Dominus (Ps 67:36)						
VR Deus Israhel ipse dabit virtutem (Ps 67:36)			BM51 176 E		Sant 217^v E	noctumnos fer VI
					Sal 155^v E	"
					168 E	nocturnos Dom II de XLme

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR De fructu oris sui replebitur						
RS Frater qui adiubatur a fratre						
De manu inferni Deus libera (Ps 48:16)						
VR Propter nomen tuum Domine (Ps 24:11)	146 G					XLma 5 III mat
			4 93^v G		A56 30^v G	consecr nov sep
			3 22 G			comm corp defunct
De ore iusti procedet (Cant 4:11)						
VR Os iusti meditabitur (Ps 36:30)	75^v B					S Iac frat Dni mat
	223^v B					S Cucufati mat
De ore iusti procedet (Cant 4:11)						
VR Os iusti meditabitur (Ps 36:30)	251 B		BM51 184^v B			uno iusto
			3 119c B			" mat
			BM45 53^v B			S Cucufati mat
VR Dulcedo mellis est (Cant 4:11 ?)					T33.3 13 N	unius iusti ad III,Dominicale
VR De ore iusti procedunt mella						
RS Alleluia in labiis iusti						
RS De ore prudenti procedunt mella						
RS Alleluia in omni loco oculi Dei						
VR De profundis clamavi ad te						
RS Domine Deus ad te lebavi oculos meos						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR De quo loquuti sunt prophete						
RS Cognosce plebs mea						
VR De sanctuario tuo Domine						
RS Exurge Domine miserere nobis						
VR Declaracio sermonum						
RS Gressus eorum dirige Deus						
VR Declina a malo et fac bonum						
RS Audi popule meus vocem Dei						
VR Dedi te plebi						
RS Ex quo honorabi te						
VR Dedisti mici protectionem						
RS Alleluia nunc agnovi quia voluisti me						
VR Dedit Dominus capitibus						
RS Principium sapientie Dei possiderunt						
VR Dedit ei Dominus sapientiam						
RS Sapientia replebit os eius						
VR Dedit esurienti panem						
RS Manum suam aperuit						
VR Deduc eos Domine						
RS In loco viride Domine						
VR Deducant oculi mei lacrimas						
RS Ecce ego plorans						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Deducant oculi mei lacrimas						
RS Vide Domine quoniam tribulor						
VR Deduxit eos Dominus						
RS Clarificatum est nomen Domini						
VR Defecerunt oculi mei in eloquium						
RS Vox filie Spon clamantis						
Defecerunt oculi nostri (Thr 2:11)						
VR Defecit gaudium cordis (Thr 5:15-16)	258 sn					let pro plubia
VR Defecerunt pre lacrimis						
RS Nunc venit in me dolor						
VR Defecimus in ira						
RS Deprecemur Dominum dicentes						
VR Defecit gaudium cordis						
RS Defecerunt oculi nostri						
RS Exurge Domine et ne repellas						
RS Facti sumus Domine tamquam alieni						
VR Delectatum est cor meum						
RS Quare persequimini me						
Delicta iubentutia et ignorantie (Ps 24:7-8)						
VR Vide humilitatem (Ps 24:18)	294^{v} A					nocturnos et mat ora diei Dom
					T35.4 149 L	Dom XV quot mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Deprecemur Dominum dicentes (?)						
VR Defecimus in ira (Ps 89:7)				18 I		XLma 1 sabb mat
Deprecemur Dominum et placabilis (Iob 33:26)						
VR Venite exultemus (Ps 94:1)				17^{v} J		XLma 1 VI sext
Derelinquat impius vias suas (Is 55:7)						
VR Convertatur vir a via sua (?)	203^{v} F				$\frac{\underline{A60}}{29}$ F	let apost mat
VR Descendit cum illis						
RS Sancti iter fecerunt						
VR Despexistis omne consilium meum						
RS Convertimini ad me dicit Dominus						
VR Det tibi Dominus de rore caeli						
RS Deus aperiat tibi ostium						
VR Deus a Libano veniet						
RS Egredietur Dominus et preliabitur						
Deus aperiat tibi ostium (Col 4:3,6)						
VR Det tibi Dominus de rore caeli (Gen 27:28)	270^{v} D					ordin episcopi mat
VR Deus autem noster						
RS Exaltare Domine in virtute tua alleluia						
Deus cuius ire nemo resistere (Iob 9:13,34; 10: 2-3, 8-9)	121^{v} B					XLma 2 VI mat
VR Numquid oculi carnei sunt (Iob 10:4)			$\underline{4}$ 75^{v} B		$\frac{\underline{A56}}{19}$ B	reconcil penit "

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Deus in adiutorium						
RS Ad adiubandum me festina						
VR Deus in gradibus eius						
RS Iherusalem civitas sancta alleluia						
VR Deus in nomine tuo salvos nos fac						
RS Adiuva Domine sperantes in te						
RS Concede Domine in animas nostras						
RS Domine Deus noster pacem tuam						
RS Domine qui vides universa peccata nostra						
RS Dona nbbis Domine laetitiam cordis						
RS In loco viride						
RS Libera nos Deus [I]Srahel						
RS Ne tradas in perditione						
RS Pande manum tuam super servos						
RS Placabilis esto Domine						
RS Sana nos Domine						
VR Deus in nomine tuo salvum me fac						
RS Domine qui das salutem						
RS Libera me Domine et pone me						
VR Deus Israhel ipse dabit virtutem						
RS De die in die benedictus Dominus						
Deus Israhel propter te sustinui (Ps 68:7-10)						
VR Adversum me exercebantur (Ps 68:13)	151^v A					XLma 5 sabb tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Deus Srahel propter te sustinui (Ps 68:7-10)						
VR In multitudine misericordie (Ps 68:14)				91^v H		XLma 5 sabb mat
VR Deus meus es tu						
RS Voluntarie sacrificabo tibi						
Deus meus ne elonges (Ps 21:12)						
VR Tu autem Domine ne elonge (Ps 21:20)				65 H		XLma 4 V sext
Deus meus salva me de manu impii (?)						
VR Eripe me Domine ab homine (Ps 139:2)				72 H		XLma 4 sabb tert
Deus misereatur nobis (Ps 66:2; 84:5)						
VR Inluminet Dominus vultum suum (Ps 66:2)	256 B					let de clade
Deus misereatur nobis (Ps 66:2; 84:5)						
VR Inluminet vultum suum (Ps 66:2)				19^v J		XLma 1 sabb tert
Deus noster magnus est (Iob 36:26-28)						
VR Oculis nostris vidimus magnalia (?)	294 B					unoq Dom mat
Deus omnipotens suscitabit nobis (Mt 1:21)						
VR Redemit enim Deus Iacob (Is 48:20)	67 B					Adv ad tert
VR Deus pacis sanctificet vos						
RS Dominus prope est nihil						
Deus pater parvulorum tuorum (Sap 9:1,4)						
VR Quoniam elevata est (Ps 8:2)	228^v B		BM45 70^v B			SS Iusti et Pastoris mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Deus qui das locum penitentie (Sap 12:10-13)						
VR Tu es Deus et in te est Deus (Is 45:18)	130 D					XLma 3 VI tert
			4 68^{v} B		A56 13^{v} B	penitentie
VR Deus qui dives est						
RS Estote imitatores Dei						
VR Deus sapientia fundabit						
RS Sapientia Dei super lapides						
VR Deus virtutum converte nos						
RS Ecce Dominus egredietur						
VR Deus virtutum converte nunc						
RS Dominator Domine Deus adtende						
RS Propitiare Domine populo tuo						
Dextera tua Domine glorificata est (Ex 15:6-7)						
VR Misisti iram tuam (Ex 15:7-8)	183^{v} B				T35.4 10^{v} L	Res Dni 9 mat
Dicite in nationibus alleluia (Ps 95:10)						
VR Etenim correxit orbem (Ps 95:10)	184 D				T35.4 11^{v} L	Res Dni 11 mat
					T33.3 11 sn	Res Dni ad tert
VR Dies ille dies ire						
RS Ve nobis qui diligimus						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Dies mei transierunt (Iob 17:11,14,3)						
VR Induta est caro mea putredini (Iob 7:5)	277^v B		BM51 199 B			uno defuncto mat
			3 16^v B			conm corp defunct
VR Putredini dixi pater (Iob 17:14)			4 87^v B		A56 26sn	fin hominis die
VR Dies mei velocius transierunt						
RS Militia est Domine vita mea						
VR Dies quibus peregrinatus						
RS Ecce ego miam						
VR Dilexisti iustitiam et odisti						
RS Virgo Israhel speciosa facta es						
VR Dilexisti malitiam						
RS Quid gloriaris in malitia						
VR Diligam te Domine virtus mea						
RS Alleluia misericordia mea alleluia						
Dimitte me Domine ut plangam (Iob 10:20,21)						
VR Vide humilitatem meam (Ps 24:18)	127^v A					XLma 3 IV mat
Disciplina et sapientia replebit (Eccli 17:5-6)						
VR Spiritus Sanctus de caelo descendit (Act 2:2)	208 B				T35.4 73 L	Pentecost
VR Disperde inimicos meos						
RS Factus sum omni populo meo						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Dispersit dedit pauperibus						
RS Felix vir qui inventus est						
RS Hic vir etate gloria mirabilis						
RS Iste homo in professione sua						
RS Iunior fui et senui						
RS Manum suam aperuit						
VR Disrupisti vincula mea						
RS Alleluia laudabo te Domine semper						
VR Dissipaberunt itinera mea						
RS Multi Domine gemitus						
VR Dixerunt venite mittamus lignum						
RS Cogitaberunt iniqui dicentes						
Dixit Ihesus discipulis suis absque (Io 16:2,33)						
VR Haec loquutus sum vobis (Io 16:33)	217^v G					SS Petri et Pauli mat
VR Dixit Ihesus discipulis suis hec sunt						
RS Recordamini qualiter						
VR Dixit Ihesus Marie mulier						
RS Stabat Maria ad monumentum						
Doctrina Domini aperuit (Is 50:5-7)						
VR Multiplicati sunt super capillos (Ps 68:5)	161^v B					Cena Dni mat
Dominator Domine Deus adtende (Ex 34:6; Dan 9:18)						
VR Deus virtutum converte nunc (Ps 79:15)	119^v B					XLma 2 III sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Domine Deus ad te lebavi oculos meos (Ps 122:1)						
VR De profundis clamavi ad te (Ps 129:1-2)					Sant 213 X	med noct
Domine Deus noster pacem tuam (?)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	293 B					unoq Dom mat
					T35.4 160 sn	Dom XVIII quot mat
Domine Deus virtutum beatus (Ps 83:13)						
VR Quam amabilia sunt tabernacula tua (Ps 83:2)			BM51 176^{v} C		Sant 218 C	nocturnos sabb
					Sal 157 C	"
					167 C	nocturnos Dom de XLMA
VR Domine Deus virtutum convertere						
RS Aperi Domine oculos tuos						
VR Domine exaudi orationem						
RS Domine miserere nobis te enim						
Domine in caelo misericordia (Ps 35:6-7)						
VR Domine nomen tuum in eternum (Ps 134:13)	201^{v} B					post Ascension fer VI mat
VR Domine in volumtate tua						
RS Clamo ad te Domine						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Domine indluge peccatis (I Reg 26:24)						
VR Patres nostri peccaberunt (Thr 5:7)				37v H		XLma 3 III mat
Domine iudica nocentes (Ps 34:1-2)						
VR Exurge Domine et intende (Ps 34:23)				76 H		XLma 5 II sext
Domine loquere pro me (?)						
VR Inimici mei dixerunt mala mici (Ps 40:6)	147^{v} A					XLma 5 IV sext
					T33.3 22 M	de XL
Domine miserere nobis te enim (Is 33:2)						
VR Domine exaudi orationem (Ps 101:2)				24 J		XLma 2 III tert
VR Domine miserere nostri te enim						
RS Parce Domine nostris peccatis						
Domine ne in ira tua (Ps 6:2)						
VR Vide humilitatem (Ps 24:18)	276^{v} A		BM51 191^{v} A			uno infirmo mat
Domine ne intendas in delicta (IV Esd 8:26)						
VR Sit auris tua intendens (IV Esd 8:24)	128 A					XLma 3 IV sext
VR Domine nomen tuum in eternum						
RS Domine in caelo miserocordia						
VR Domine non sum dignus						
RS Salvus ero Domine						
RS Si vis Domine potes me salvare						
Domine numquid sicut dies (Iob 10:5-6)						
VR Numquid oculi carnei sunt (Iob 10:4)	125^{v} A					XLma 3 II mat

	AL	A90	Silos	BN10110	Other Sources	Liturgical Assignment
Domine probasti cor meum (?)						
VR Nam et si ambulem (Ps 22:4)	231^{v} B					sacr S Martini mat
					BN13060 197 B	?
VR Quomodo dilexi legem tuam (Ps 118:97)	252 B					unius virg confess mat
VR Domine probasti me						
RS Domine tu cognobisti omnia novissima						
Domine quantus ego sum (Iob 9:14-15)						
VR Loquar et non timebo (Iob 9:35)	122^{v} B					XLma 2 VI mat
Domine qui consoletur (Thr 1:9)						
VR Audite obsecro omnes (Thr 1:18,5)				79 I		XLma 5 III tert
Domine qui consoletur (Thr 1:9)						
VR Conclusit inimicus viam meam (Thr 3:9)	141 A					XLma 4 VI sext
Domine qui das salutem (Ps 143:10-11)						
VR Deus in nomine tuo salvum me fac (Ps 53:3)	98 B	206^{v} B			SJP 2	S Vincenti laev mat
Domine qui habitas (IVEsd 8:20-22)						
VR Excelsus super omnes gentes (Ps 112:4)	237^{v} B		S 84^{v} sn			S Micaheli mat
VR Tronus tuus (IV Esd 8:21)			BM45 121^{v} A			"
Domine qui vides universa peccata nostra (?)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	122^{v} A					XLma 2 VI sext
			BM45 156^{v} A			let can sext
					T33.3 21^{v} M	de XL

	AL	A30	Silos	BM10110	Other Sources	Liturgical Assignment
Domine tu cognobisti omnia novissima (Ps 138:5-6)						
VR Domine probasti me (Ps 138:2)	272^{v} B					ord nat regis mat
Dominus ab utero formabit me (Is 49:5-6)						
VR Dominum creabit me in principio (Prov 8:22)	214 A		BM45 18^{v} A			nat S Iohannis mat
VR Dominus confregit dentes						
RS Invocabi altissimum potentem						
VR Dominus creabit me in principio						
RS Dominus ab utero formabit me						
Dominus de Syna veniet alleluia (Deut 33:2-3)						
VR Dominus sicut fortis (Is 42:13)	35 A	28 A				Dom I Adv
Dominus de Syna veniet descendit (Deut 33:2-3)						
VR Et erit iustitia cingulum (Is 11:5,4)		51^{v} B				post Dom II Adv mat
VRExultabit ut gigans (Ps 18:6-7)	44 B					"
VR Dominus Deus aperuit						
RS Omnes adversarii mei persecuti						
VR Dominus Ihesus Xristus loquutus est						
RS Vigilate et orate dicit Dominus						
VR Dominus Ihesus Christus qui est						
RS Ihesum nazarenum quem unxit Deus						
VR Dominus mortificat						
RS Tuus Domine sermo qui sanat						
Dominus omnipotens audibit vocem (?)						
VR Publicanus a longe (Lc 18:13)			6 106^{v} B			Dom VI quot mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Dominus prope est nihil (Phil 4:5-7)						
VR Deus pacis sanctificet vos (I Thess 5:23)	63^v A	104 A				Dom V Adv mat
VR Dominus regnabit a ligno						
RS Obserbabitis diem istum legitimum						
VR Dominus regnabit decorem						
RS Sedet rex in trono						
VR Dominus sicut fortis						
RS Dominus de Syna veniet alleluia						
Domus tua Domine in captivitate (Hab 2:3)						
VR Humiliata est in pulvere (Ps 43:25)	53 B	78^v B				post Dom III Adv mat
Dona nobis Domine laetitiam cordis (Eccli 50:25)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	295 A					nocturnos et mat ora diei Dom
					T35.4 162 sn	Dom XIX quot mat
					T33.3 21^v sn	de Adv,Dominicale
VR Dulcedo mellis est						
RS De ore iusti procedet						
VR Dum lapidaretur Stephanus						
RS Stephanus vidit celos						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Ecce agnus Dei						
RS Iste qui natus est						
RS Me oportet minui illum autem						
VR Ecce constituit te Dominus						
RS Gratias agimus Deo qui elegit te						
VR Ecce Deus noster ipse est						
RS Ecce natus est nobis filius						
VR Ecce Deus noster ipse veniet						
RS Confortare in adventum Domini Dei tui						
VR Ecce Deus noster ultionem adducit						
RS Alleluia egredietur dominator						
RS Apparebit claritas Domini						
Ecce dies Domini magne (?)						
VR Quiescite agere (Is 1:17)	110 B					XLma 1 II tert
Ecce dies Domini veniet et quiescere (Is 13: 11-12,14; 14:1)						
VR Parate viam Domino rectus (Is 40:3)	66^v B					Adv ad tert
Ecce dies Domini veniet et suscitabit (Ier 33: 14-15)						
VR Emittit Dominus ex [S]yon (Ps 109:2)	45 B	54^v B				post Dom II Adv mat
VR Ecce dies Domini venit crudelis						
RS Clamemus ad Dominum ex toto corde						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Ecce dilectus meus venit dicens mihi (Cant 2:10, 12,14)						
VR Egredere quasi aurora (Cant 6:9)	254 B					una virgine mat
		73^{v} A				S Eolalie mat
Ecce Dominus de Syon veniet (Ioel 3:18)						
VR Et erit in nobissimus diebus (Is 2:2)	33 A					fer ? Adv mat
Ecce Dominus egredietur (Zach 14:3-4)						
VR Deus virtutum converte nos (Ps 79:4)	37 A	33^{v} A				post Dom I Adv mat
Ecce Dominus in fortitudine (Is 40:10)						
VR In omnibus semper gaudete (1 Thess 5:16-17)	67 B					Adv ad tert
Ecce Dominus in fortitudine (Is 40:10; 42:11, 15-16)						
VR Ponam iudicium in pondere (Is 28:17)	36 A	31 A				post Dom I Adv mat
VR Ecce Dominus in fortitudine						
RS Ecce testis fidelis veniet et						
Ecce Dominus veniet et omnes (Is 30:18)						
VR Salbabit Dominus (Zach 12:7-8)	31^{v} A	11^{v} A				S Romani mat
Ecce Dominus veniet redemptor noster (?)						
VR Ecce Syon dominator tuus (?)	66^{v} A					Adv ad tert
VR Ecce ego adducam cicatricem						
RS Haec dicit Dominus non cessabo						
Ecce ego plorans (Thr 1:10)						
VR Deducant oculi mei lacrimas (Ier 9:18)					Sant 224^{v} B	post noctumnos
			BM51 171^{v} B			Nocturnos Dom de XLme

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Ecce ego viam (Ier 32:27)						
VR Dies quibus peregrinatus (Gen 47:9)			4 85 B		A56 24 B	fin hominis die
			3 15 B			comm corp defunct
Ecce factus sum omnibus inimicis (Iob 30:9-11; 16:10; 17:3)						
VR Faretram suam aperuit (Iob 30:11)	140^{v} B					XLma 4 VI tert
					T33.3 9^{v} sn	Tradit Dni tert
Ecce factus sum omnibus inimicis (Iob 30:9-11) 16:10; 17:3)						
VR Subito vulneravit me (Iob 16:8)				107 H		XLma 6 IV tert
Ecce iam Domine nobissimum tempus (?)						
VR Convertere Domine aliquantulum (Ps 89:13)	257^{v} B					let pro plubia
Ecce inimicus meus circumdedit me (Iob 16:14-15, 17-18)						
VR Conplevit inimicus furorem (Iob 16:10)				82^{v} H		XLma 5 IV tert
Ecce inimicus meus circumdedit me (Iob 16:14-15, 17-18)						
VR Ecce occupaberunt animam (Ps 58:4)	170^{v} A					
II Considerabam a dextris (Ps 141:5)	170^{v} A					XLma 6 sabb mat
Ecce inimicus meus induxit me in loco (Thr 3: 2-4, 6)						
VR Conlocabit me in obscuris (Ps 142:3-4)	157 A					XLma 6 III mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Ecce intelleget puer meus						
RS Auxiliabo puero meo						
Ecce natus est nobis filius (Is 9:6-7)						
VR Ecce Deus noster ipse est (Is 25:9)	71 B	123 B				Nat Dni mat
Ecce non est auxiliam michi (Iob 6:13; 16:9-10)						
VR Facta est hereditas (Ier 12:8)				90 H		XLma 5 VI tert
VR Ecce nunc benedicite Dominum						
RS Quam bone domus tuae Iacob						
Ecce nunc cithara (Iob 30:9-10,12)						
VR Aperuerunt in me ora sua (Iob 16:11)	157^v B					XLma 6 III tert
Ecce nunc tempus acceptavile (II Cor 6:2-3)						
VR Sed exibete vosmedipsos (II Cor 6:4)	110 A					XLma 1 II sext
Ecce nunc venit in me dolor meus (Iob 16:8-9)						
VR Suscitatur falsiloquus (Iob 16:9)	157^v A					XLma 6 III sext
Ecce occupaberunt animam meam (Ps 58:4,2)						
VR Eripe me de operantibus (Ps 58:3)	149 A					XLma 5 V sext
VR Ecce occupaberunt animam meam						
RS Ecce inimicus meus circumdedit me						
Ecce per omnes semitas (Is 49:9-10)						
VR Vide Iherusalem (?)				93^v H		XLma 5 sabb sext
VR Ecce quam bonum						
RS Viri sancti vobis apertum						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Ecce quasi filius hominis						
RS Aspiciebam in visu noctis						
Ecce quemadmodum (Is 31:4-5)						
VR Timebunt qui ab occidente (Is 59:19)	36^{v} A	32 A				post Dom I Adv mat
Ecce quomodo defecit sacrificium (Ioel 1:9 ?)						
VR Cognoscimus Domine peccata nostra (II Esd 9:2 ?)	257^{v} sn					let pro plubia
VR Ecce sequimur						
RS Miserator et misericors						
VR Ecce serbus meus						
RS Famulo meo ego						
Ecce Syon dominator tuus						
RS Ecce Dominus veniet redemptor noster						
Ecce Testis fidelis veniet et (?)						
VR Ecce Dominus in fortitudine (Is 40:10)	66^{v} B					Adv ad tert
VR Ecce tradidit me						
RS Qui edebat panes						
VR Ecce ut facta est						
RS Unde mici adfuit						
VR Ecce veniet in nubibus						
RS Egredietur Dominus de Samaria						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Ecce veniet nobis salus a Domino (?)						
VR Veniet Dominus cum laude (Is 61:7)	67 B					Adv ad tert
Ecce vir impius graditur (Prov 6:12-15; 10:3,30)						
VR Quum ceciderit iustus (Ps 36:24)	135 B					XLma 4 II tert
VR Educ de carcere						
RS Intende ad orationem meam						
VR Effuderunt sanguinem eorum						
RS Propter honorem nominis						
RS Sanguis innocens et iustus						
VR Effundam super vos aquam						
RS Adtende Israhel et audi						
VR Effunde Domine super inimicos						
RS Multiplicati sunt super capillos						
VR Effunde framea et conclude						
RS Ne obduraveris aurem						
VR Ego ad Deum aspiciam						
RS Caligavit ab indignatione						
VR Ego Dominus dabo impius						
RS Elegi virum de plebem meam						
VR Ego dormibi et quiebi						
RS Angelus Domini dixit mulieribus						
RS Satiabi omnem sitientem						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Ego elegi vos dicit Dominus (Io 15:16,8)						
VR Sicut dilexit me Pater (Io 15:9)	217 B		BM45 32^{v} B			SS Petri et Pauli mat
Ego in laboribus multis fui (Ps 33:28)						
VR Infixus sum in limo profundi (Ps 68:3)	97^{v} A				SJP 1^{v} A	S Vincenti laev mat
VR Ego rogabo Patrem et dabit						
Alleluia spiritum meum dedi						
VR Ego sum alfa et ω						
RS Felices qui faciunt precepta mea						
Ego sum Dominus Deus vester (Os 13:4; Is 41:5,8)						
VR Audi me Iacob et Israhel (Is 48:12)	45 B	53^{v} B				post Dom II Adv mat
VR Ego sum pastor						
RS Oves mee et oves gregis mei						
VR Ego sum resurrectio						
RS Amen amen dico vobis quia qui verbum						
VR Ego vero deprecabor						
RS Scio Domine quia nichil in terra						
Egredere inter lilia obbaca (Cant 4:7-8)						
VR Veni de Livano sponsa (Cant 4:8)	254 A					una virgine mat
VR Propter veritatem et mansuetudinem (Ps 44:5)	254 A					"
		217^{v} ?				S Agate mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Propter veritatem et mansuetudinem (Ps 44:5)					BN13060 181 A SJP 5 A	Adsum S Mariae S Agate mat
VR Surge propera amica (Cant 2:10)					SJP 5 A	"
VR Egredere quasi aurora						
RS Ecce dilectus meus venit dicens mihi						
Egredietur Dominus de Samaria (?)						
VR Ecce veniet in nubibus (?)	32 B	14 B				fer ? Adv mat
Egredietur Dominus et preliabitur (Zach 14:3-4)						
VR Deus a Libano veniet (Hab 3:3)	55 B	83^{v} B				post Dom IV Adv mat
VR Egredietur virga de radice						
RS Alleluia emittit Dominus ex Syon						
Elegi et sanctificavi vos (IV Esd 2:17,19)						
VR Laudate pueri Dominum (Ps 112:1)	218 B					SS Petri et Pauli mat
Elegi virum de plebem meam (?)						
VR Ego Dominus dabo impius (Is 53:9)	73^{v} A					S Stephani mat
VR Elegit Dominus tribu Iuda						
RS Elegit nos hereditatem						
Elegit Dominus virum de tribu Iuda (?)						
VR Quisquis vestrum est sapiens (?)	261 A					sacr bas mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Elegit eos Deus ante mundi (Eph 1:4-5)						
VR Secundum divitias gratie (Eph 1:7-8)	217^{v} B					SS Petri et Pauli mat
Elegit nos hereditatem (Ps 46:5)						
VR Elegit Dominus tribu Iuda (Ps 77:68)	249^{v} B					SS general mat
Elemosina et fides fabricatores (?)						
VR Ignem ardentem extinguit aqua (Eccli 3:33)	106^{v} A					Carnes Toll mat
VR Emittit Dominus ex [S]yon						
RS Ecce dies Domini veniet						
VR Erans bracium						
RS Virtus nostra Domine						
VR Eripe me de inimicis meis Deus meus et ab insurgentibus						
RS A laqueo lingue inique libera me						
Eripe me de inimicis meis Domine quia tu es (Ps 58:2)						
Eripe me de operantibus (Ps 58:3)				72^{v} H		XLma 4 sabb sext
Eripe me de inimicis meis Domine quia tu es (Ps 58:2)						
VR Eripe me Domine ab homine (Ps 139:2)	148^{v} D					XLma 5 V mat
Eripe me de inimicis meis Domine quoniam ad te (Ps 142:9,11-12)						
VR Fac mecum Deus signum (Ps 85:17)	155^{v} A					XLma 6 II mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Eripe me de operantibus						
RS Ab homine iniquo et doloso						
RS Ecce occupaberunt animam meam						
RS Eripe me de inimicis meis Domine quia tu es						
VR Eripe me Domine ab homine						
RS Deus meus salva me de manu impii						
RS Eripe me de inimicis meis Domine quia tu es						
VR Eripe me Domine de manu peccatoris						
RS Adversum me exercebantur						
VR Erravi sicut ovis						
RS Vivit anima mea Deus						
Esto nobis Domine (Ps 70:3)						
VR Qui regis Israhel (Ps 79:2)			BM51 189 C			infirmis
Estote imitatores Dei (Eph 5:1-2)						
VR Deus qui dives est (Eph 2:4)	182^{v} B				T35.4 9 L	Res Dni ń mat
VR Estote invicem benigni						
RS Vox quam audistis ab initio						
VR Esurivi enim et dedistis						
RS Venite benedicti patres mei						
VR Esuribi et dedistis						
RS Beati oculi qui vident						
RS Sanctis ab altissimo dicebitur						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Et alias abeo oves						
Oves mee et oves gregis mei						
VR Et clamaberunt ad Dominum						
RS Iusti in Syon invocaberunt						
RS Salyos fecit iustos						
VR Et dabo opus eorum						
RS Dabo duobus famulis meis						
RS Haec dicit Dominus visitabo sanctos						
RS Sancti in terram suam						
VR Et effundite coram illo						
RS Si Deus pro nobis						
VR Et erit in nobissimis diebus						
RS Ecce Dominus de Syon veniet						
VR Et erit iustitia cingulum						
RS Dominus de Syna veniet						
VR Et eritis sicut ortus						
RS Orietur in tenebris						
VR Et erunt super omnem montem						
RS Abundatia frugum erit in omnem						
VR Et faciam ut in preceptis						
RS Dabo vobis cor nobum						
VR Et in umbra alarum tuarum						
RS In te confidet anima mea Deus						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Et levabit signum						
RS Veniet Dominus et apparebit						
VR Et magnificabit eum Dominus						
RS Felix vir cuius memoria						
VR Et ne nocturnis						
RS Gregem tuum Domine ne deseräs						
VR Et non egebunt lumine						
RS Alleluia absterget Deus						
VR Et nunc sequimur						
RS Ne nos dederis in opprobrium						
RS Propter peccata nostra venerunt						
VR Et occupabit salus muros tuos						
RS Iherusalem confortetur cor tuum						
VR Et pater diligit eum						
RS Qui diligit me diligitur						
VR Et propter honorem nominis						
RS Adiuva nos Deus salutaris noster						
VR Et psallam nomini Domini altissimi						
RS Confitebor Domino qui salvos						
VR Et quicumque vicerit						
RS Iustus iustificetur et sanctus						
VR Et replebit splendoribus						
RS Orietur in tenebris						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Et sapientie eius						
RS Magnus Dominus noster alleluia						
VR Et tu Bethlem domus Efrata						
RS Nos omnes ambulabimus						
VR Et undecim discipuli						
RS Hoc iam tertio manifestatus						
VR Et videbunt faciem eius						
RS Alleluia absterget Deus						
VR Etenim correxit orbem						
RS Dicite in nationibus alleluia						
VR Etenim homo pacis						
RS Posuerunt inimici mei in angustia						
VR Ex ore infantium et lactantium						
RS Quam admirabile est nomen tuum						
Ex quo honorabi te (Is 43:4-5)						
VR Dedi te plebi (Ier 15:20)	251 sn					uno iusto mat
VR Exaltabo te Domine rex meus						
RS Alleluia laudabo te Domine semper						
RS Confitebor tibi Domine Deus meus						
Exaltare Domine in virtute tua alleluia (Ps 20:14)						
VR Confitebimur tibi Deus (Ps 74:2)	202^{v} B					Dom post Ascension mat
VR Deus autem noster (Ps 113:3)					T35.4 66^{v} L	"

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Exaltatus est et fulget (Eccli 50:6,8,11)						
VR Extendit super libatorium (Eccli 50:16-17)	241^{v} B		BM45 150 B			trans corp S Satornini Aep mat
Exarcebavimus nomen tuum Domine (Ez 20:21 ?)						
VR Fac nobiscum Domine (Dan 3:42)				38^{v} H		XLma 3 III tert
Exaudi me Domine quoniam benigna est (Ps 68:17)						
VR Secundum multitudinem miserationum tuarum (Ps 68:17)			BM51 176 B		Sant 217^{v} B	nocturnos fer VI
					Sal 155^{v} B	"
					169 B	nocturnos Dom de med
VR Exaudi orationem meam						
RS Adiutor et liberator meus es tu						
Excelsus super omnes gentes (Ps 112:4)						
VR Magnus Dominus noster (Ps 146:5-6)	202 B					post Ascension sabb mat
VR Excelsus super omnes gentes						
RS Domine qui habitas						
Exclamemus omnes ad Dominum (Deut 13:17)						
VR Convertimini et recedite (Ez 14:6)				28^{v} I		XLma 2 V tert
VR Excutere de pulvere						
RS Lava a malitia cor tuum						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Extendit super libatorium						
RS EXaltatus est et fulget						
Exulta satis filia Syon (Zach 9:9-10,17; 10:1)						
VR Visitabit Dominus gregem suum (Zach 10:4)	47^{v} B	60 B				S Leocadie mat
Exultabunt qui habitant in petrosa (Is 42:11-12)						
VR In tempore adventus Domini (Is 35:5)	62^{v} A	100^{v} A				post Dom IV Adv mat
Exultabunt sancti cum fiducia (?)						
VR Exultabunt sancti in gloria (Ps 149:5)	93^{v} B					S Sebastiani mat
			BM51 183 B			sanctis
VR Exultabunt sancti in gloria						
RS Exultabunt sancti cum fiducia						
VR Exultavit ut gigans						
RS Dominus de Synaa veniet descendet						
VR EXurge Domine et intende						
RS Domine iudica nocentes						
Exurge Domine et ne repellas (Ps 43:23-26)						
VR Defecit gaudium cordis (Thr 5:15)	124 A					Dom II XLmae mat
					T33.3 7 M	XLma ad tert Dominicale
Exurge Domine miserere nobis (Ps 101:14)						
VR Ad te lebamus oculos(Ps 122:1)				11 H		XLma 1 IV sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Exurge Domine miserere nobis (Ps 101:14, 18)						
VR De sanctuario tuo Domine (Deut 26:15)	116^{v} B					Dom I XLmae mat
VR Exurgentes testes						
RS [H]Eume quod peregrinatio mea						
VR Fac mecum Deus signum						
RS Eripe me de inimicis meis Domine quoniam ad te						
VR Fac nobiscum Domine						
RS Exarcebavimus nomen tuum Domine						
VR Facta est hereditas						
RS Ecce non est auxiliam michi						
Facta est lingua iniquorum (Mich 6:12)						
VR Congregati sunt adversus (Ier 26:8-9)				88^{v} J		XLma 5 VI mat
Facta est Syon sicut avis volans (Is 16:2-3)						
VR Tu filia Syon summe (Ier 9:18 ?)	159 B					XLma 6 IV tert
Facti sumus Domine tamquam alieni (Thr 5:16; Is 64:1-2)						
VR Defecit gaudium cordis (Thr 5:15-16)	122^{v} A					XLma 2 VI tert
Facti sumus Domine tanquam alieni (Thr 5:16; Is 64:1-2)						
VR Facti sumus quasi in principio (Is 63:9)				25v H		XLma 2 IV mat
VR Facti sumus quasi in principio						
RS Facti sumus Domine tamquam alieni						
RS Nunquid in eternum continebis						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Factum est autem						
RS Conlocabit Salomon altare in medio						
Factus sum omni populo meo (Thr 3:14-15,58)						
VR Disperde inimicos meos (Ps 142:12)				84^v H		XLma 5 V mat
Famulo meo ego (?)						
VR Ecce serbus meus (Is 42:1)			3 119c A			uno iusto mat
VR In eternum servabo illi (Ps 88:29)	246^v A					S Emiliani mat
VR Faretram suam aperuit						
RS Ecce factus sum omnibus inimicis						
VR Favum mellis distillant						
RS Super omnia ligna campi						
Felices qui faciunt precepta mea (Apoc 22:14,16)						
VR Ego sum alfa et ω (Apoc 22:13)	87 B	169 B			T35.7 121 M	? Apparit Dni mat
Felix qui potuit transgredi (Eccli 31:10; Heb 11:25)						
VR Felix qui suscepit ludibria (Heb 11:36)	225 B		BM45 58^v B			S Felicis mat
Felix qui spiritu contribulato (Ps 50:19; Prov 15:8)						
VR Os iusti meditabitur (Ps 36:30)	225^v B					S Felicis mat
VR Felix qui suscepit ludibria						
RS Felix qui potuit transgredi						
Felix quia deiecisti a te (Eccli 49:3-4, 11)						
VR Inpletus es quasi flumen (Eccli 24:35; 47:17)	224^v B		BM45 56^v B			S Felicis mat

	SL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Felix vir cuius memoria (Eccli 45:1-2)						
VR Et magnificabit eum Dominus (Eccli 45:2)	225 B		BM45 57^v B			S Felicis mat
Felix vir qui inventus est (Eccli 31:8-9)						
VR Dispersit dedit pauperibus (Ps 111:9)	225 A		BM45 57 B			S Felicis mat
VR Fiat auris tua						
RS Si celum et celi celorum						
Fili dilige disciplinam (Eccli 6:18-19)						
VR In omni animo tuo (Eccli 6:27)	292^v B					unoq Dom mat
					T35.4 137 L	Dom XII quot mat
Filia Syon consecrabis Domino (Mich 5:2-3)						
VR Dabit vobis Dominus signum (Is 7:13)	58^v B	91 B				S Mariae mat
Filia Sion facta es (Is 1:8; Lc 15:7)						
VR Gaudium erit in celo (Lc 15:10)				10^v H		XLma 1 IV tert
Filia Syon habitabo (Zach 2:10-11)						
VR Lauda et letare filia Syon (Zach 2:10)	59 B	93 B				S Mariae mat
Filie Iherusalem audite me (Cant 8:6; 6:3,8)						
VR Quam pulcra es amica mea (Cant 3:3)	102^v A	72 A				S Eolalie mat
Filie Iherusalem si inveneritis (Cant 5:8; 3:4)						
VR Occurrite ei virgines sapientissime (?)	220^v D		BM45 43^v B			SS Iustae et Rufinae mat
VR Filius quidem hominis						
RS Qui mecum ait manu						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Flagellabit nos ab iniquitatibus						
RS Misericordia Domini facit						
VR Florete flores quasi lilium						
RS Viri sancti germinate						
VR Foderunt manus meas						
RS Aspice Domine quia factus sum						
Frater qui adiubatur a fratre (Prov 18:19)						
VR De fructu oris sui replebitur (Prov 18:20)	228 B		BM45 70 B			SS Iusti et Pastoris mat
Fuit homo missus a Deo (Io 1:6-7)						
VR Non erat ille lux (Io 1:8)	213^{v} D		BM45 17 B			nat S Iohannis mat
Fulgebunt iusti et tamquam (Sap 3:7-8)						
VR Clamaberunt iusti et Dominus (Ps 33:18)	95^{v} B	211 B				S Fructuosi Aep mat
VR Fulgebunt iusti siccut splandor						
RS Dabo sanctis meis primam						
RS In paradiso Dei requiescunt						
RS Iusti in perpetuo vivent						
Fulget celum et terra (?)						
VR Laudate Dominum omnes gentes (Ps 116:1)	85^{v} B				T35.7 117 X	Apparit Dni mat
VR Funes extenderunt continuatis						
RS Muscipula paraberunt pedibus meis						
Funes peccatorum circumplexe (Ps 118:61,97)						
VR Quomodo dilexi legem tuam (Ps 118:97)	293^{v} A					unoq Dom mat
			BM51 170^{v} A			nocturnos Dom

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Gaude filia Syon letare						
RS Audi dilecta mea propera						
Gaude filia Syon quoniam veniet (Zach 9:9)						
VR Apparebit tibi Dominus (Ier 31:3)	254 A					una virgine mat
		71 A				S Eolalie mat
VR Gaudebunt campi						
RS Bethlem civitas Dei summi						
RS Montes filie Syon ramos						
Gaudete et exultate omnes populi (Lc 2:11; Is 9:7,2; 61:2)						
VR Hic est dies quem fecit (Ps 117:24)	70 B	121 B				Nat Dni mat
Gaudete in Domino semper (Phil 4:4-5)						
VR Sed in omni oratione (Phil 4:6)	65 B	107 B				post Dom V Adv mat
VR Gaudete in Domino semper						
RS Sacerdotes et levite principes						
VR Gaudium erit in celo						
RS Filia Sion facta es						
VR Germinate iusti						
RS Viri sancti germinate						
VR Gloria et honor patri						
RS Adiutorium nostrum in nomine Domini						
RS Clamor factus est						
RS Iam securus et gaudens venio						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Gloria magna est sequi Dominum (Eccli 23:38,37)						
VR Inquirentes autem Dominum (Ps 33:11)	290^v A					unoq Dom mat
VR Gloriosus est aspectus eius						
RS Suscitavit Dominus regem						
Gratias agimus Deo qui elegit te (?)						
VR Ecce constituit te Dominus (Ier 1:5)	104 A	225^v A				Cat S Petri mat
II Magna est gloria (Ps 20:6)	104 A					"
Gratias Domino Ihesu Christo (Apoc 1:5-6)						
VR Mortuus est Christus (Rom 4:25)	192^v A				T35.4 33 L	Dom III post oct Pasc mat
					T33.3 11 sn	Res Dni ad tert Dominicale
Gregem tuum Domine ne deser[t]as (?)						
VR Et ne nocturnis (?)			BM51 163 A			?
Gregem tuum ne desertas (?)						
VR Et ne nocturnis (?)					T33.3 43 M	Res Dni ad non Dominicale
Gressus eorum dirige Deus (Ps 118:133)						
VR Declaracio sermonum (Ps 118:130)				108 H		XLma 6 IV sext
Habeant Domine finem peccata nostra (?)						
VR Sacerdotes tui Domine (Ps 131:9)	118^v B					XLma 2 II sext
			BM45 158 B			let can sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
[H]Abete fidutium (Prov 3:5)						
VR Perfecti estote exortamini (II Cor 13:11)				4 K		XLma 1 II sext
VR Habitabo inter vos dicit Dominus						
RS In proximo est advenire vobis						
Habitatores Iherusalem crucifigent (Zach 12:5; 13:6-7)						
VR Vivo ego dicit Dominus (Deut 32:41)	159^{v} B					XLma 6 IV sext
VR H[a]ec cogitaberunt et erraverunt						
RS Viri impii dixerunt opprimamus						
Haec dicit Dominus civitates tuae Iudae (Ier 4:7-8)						
VR Revertere Israhel ad Dominum (Os 14:2)	255^{v} A					let de clade
Haec dicit Dominus congregamini (Soph 2:1-3)						
VR Si vere utique iustitiam (Ps 57:2)	111^{v} A					XLma 1 III tert
Haec dicit Dominus deducam imbrem (Ez 34:26-27)						
VR Ponam sanctuarium meum (?)	290 A					unoq Dom mat
Haec dicit Dominus dilectione (Ier 31:2-4)						
VR Recordatus sum tui miserans (Ier 2:2)	254^{v} A					una virgine mat
	254^{v} A					"
Haec dicit Dominus domus mea (Is 56:7)						
VR Magna erit claritas domus (Agg 2:10)	262^{v} A					sacr bas mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Haec dicit Dominus iustitia mea (Is 46:13)						
VR Veniam in Syon (Zach 8:3)	66 B					Adv ad tert
Haec dicit Dominus meus es tu (Is 43:1-2)						
VR Protector tuus ego sum (Is 43 :1)	98 A	207^{v} A			SJP 2^{v} A	S Vincenti laev
II Noli timere dicit Dominus (Is 43:1)	98 A	207^{v} A			SJP 2^{v}	mat "
Haec dicit Dominus nolite timere (Agg 2:6,5,10; 1:14)						
VR Dabo vobis cor nobum (Ez 36:26)	209 A					Pentecost mat
Haec dicit Dominus non cessabo (Ier 31:33)						
VR Ecce ego adducam cicatricem (Ier 33:6)	289 B		3 153 B			unoq Dom mat
			6 63^{v} B		T35.4 95 L	Dom II quot mat
H[a]ec dicit Dominus pertransibunt in mari (Zach 10:11-12,10)						
VR Volabunt in navibus (?)	195^{v} A				T35.4 43 M	S Torquati mat
Haec dicit Dominus prevaricati sunt (Os 7:13-16)						
VR Quum sanare vellem Israhel (Os 7:1)	137^{v} B					XLma 4 IV tert
H[a]ec dicit Dominus si custodieritis (Lev 26:3-6)						
VR Si volueritis et audieritis (Is 1:9)	289^{v} B					unoq Dom mat
			6 74^{v} B		T35.4 100 L	Dom III quot mat
Haec dicit Dominus si obtuleritis (Lev 2:14-15)						
VR Date Domino Deo vestro (Ier 13:16)	222^{v} B		BM45 48^{v} B			Primitiis mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Haec dicit Dominus visitabo sanctos (?)						
VR Et dabo opus eorum (Is 61:8)	94^{v} A	195^{v} A				S Fructuosi Aep mat
			BM45 129^{v} A			SS Faust,Ianuar, et Martial mat
VR Haec loquutus sum vobis						
RS Dixit Ihesus discipulis suis absque						
VR H[a]ec scribo vobis ut non peccetis						
RS Si dixerimus quia peccatum						
[H]Eu me quod peregrinatio mea (Ps 119:5-7)						
VR Exurgentes testes (Ps 34:11-12)				64 I		XLma 4 V tert
Heu me quod peregrinatio mea (Ps 119:5-7)						
VR Loquuti sunt adversum me (Ps 108:3)	151 B					XLma 5 sabb mat
VR Hic est dies quem fecit						
RS Gaudete et exultate omnes populi						
VR Hic est filius meus dilectus						
RS Videbitis hodie mirabilia						
Hic est vir qui servabit mandata mea (?)						
VR Homo iste in vita sua (Eccli 48:15)	231^{v} B					sacr S Martini mat
			BM45 75^{v} sn			S Mametis mat
Hic qui advenit nemo nobit (Apoc 19:12-14)						
VR Iste formosus stola sua (Is 63:1)	80 B	151 B				Circumcis Dni mat
Hic vir etate gloria mirabilis (II Mach 15:13-14)						
VR Dispersit dedit pauperibus (Ps 111:9)	223^{v} A					S Cucufati mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Hii ostenderunt cerimonias populo (Ex 18:20)						
VR Hii sunt qui in generationibus (Eccli 44:7)					MSC 18^{v} H	SS Petri et Pauli mat
Hii ostenderunt cerimonias populo (Ex 18:20)						
VR Sancti in terram suam (Ps 61:7)	216v A		BM45 31^{v} A			SS Petri et Pauli mat
VR Hii sunt qui in generationibus						
RS Hii ostenderunt cerimonias populo						
Hoc iam tertio manifestatus (Io 21:14)						
VR Et undecim discipuli (Mt 28:16-17)	186 A				T35.4 14 L	Res Dni 15 mat
					T33.3 22^{v} sn	Res Dni
Homo iste custodivit in omnibus (Sap 4:14 ?)						
VR Consummatus in brebi explevit (Sap 4:13-14)	238^{v} G					S Hieronimi Pres mat
VR Homo iste in vita sua						
RS Hic est vir qui servabit mandata mea						
RS Vir dilectus a Deo						
VR Humiliata est in pulvere						
RS Domus tua Domine in captivitate						
Humiliatus sum et curvatus (Ps 37:9,7)						
VR Quoniam anima mea (Ps 37:8)				57 I		XLma 4 III sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Iam adspirat dies (Cant 4:6-8)						
VR Speciem et pulcritudinem tuam intende (Ps 44:5)	59^{v} B	95^{v} B				S Mariae mat
					BN13060 185 B	Adsum S Mariae mat
Iam securus et gaudens venio (Passio)						
VR O bona crux (Passio)	40^{v} F ?	46^{v} F ?				S Andreae Apost mat
II Salve crux que sine (Passio)	40^{v} X					"
II Gloria et honor Patri		46^{v} F ?				"
VR Ignem ardentem extinguit aqua						
RS Elemosina et fides fabricatores						
(H)ierusalem benedic Domino saeculorum (Tob 13:12)						
VR Propter fratres meos et proximos (Ps 121:8)	269 B					rest bas mat
Iherusalem civitas sancta alleluia (Apoc 21:23)						
VR Deus in gradibus eius (Ps 47:4)	33^{v} B	19*				S Cecilie mat
Iherusalem civitas sancta exaltabitur (?)						
VR Qui descendit ipse est (Eph 4:10)	199 B				T35.4 57 L	Ascension mat
Iherusalem civitas sancta suscipe me (Ier 18:20)						
VR Quoniam pater meus (Ps 26:10)			3 28^{v} sn			conm corp parv

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* VR incomplete.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Iherusalem confortetur cor tuum (IV Esd 2:17-19)						
VR Et occupabit salus muros tuos (Is 60:18)	52 A					post Dom III Adv mat
Iherusalem ecce apparuit (Ez 26:15-16)						
VR Reges Tarsis et insule (Ps 71:10)	84ᵛ B					Apparit Dni mat
Iherusalem erit tibi Dominus lux (Is 60:2)						
VR Aperientur porte tue iugiter (Is 60:11)	85 G				T35.7 116 X	Apparit Dni mat
Iherusalem felices qui hedificant te (Tob 13:16,18)						
VR Benedicti erunt qui hedificaverunt te (Tob 13:16-17)	235ᵛ B					S Eufimiae mat
Iherusalem letare in adventum (?)						
VR Lauda Iherusalem Dominum conlauda (Ps 147:1)	67 B					Adv ad tert
VR Letare Iherusalem quoniam (Zach 9:9)		113 B				"
Ihesum Nazarenum quem unxit Deus (Act 10:38-41)						
VR Dominus Ihesus Christus qui est (Apoc 1:5)	197ᵛ A				T35.4 52 M	S Crucis mat
VR In [a]eternum servabo illi						
RS Famulo meo ego						
RS Inveni unum iustum qui placuit						
In conspectu angelorum psallam (Ps 137:1)						
VR Adorabo ad templum sanctum (Ps 137:2)	295B					nocturnos et mat ora diei Dom

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* VR incomplete.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR In die illa salbabo						
RS Isti sunt lapides sancti						
VR In Domino laudabitur						
RS Benedicam Domino in omni tempore						
In hoc cognobi quoniam voluisti (Ps 40:12)						
VR Propter innocentiam autem (Ps 40:13)	140^{v} G					XLma 4 VI mat
			3 28 G		A56 36 B	conm corp parv
			4 99^{v} G			"
VR In labiis suis indulcat						
RS Unusquisque se a proximo						
VR In lege Domini congregabit						
RS Adesit Domino Deo meo						
In lege Domini meditemur (Ps 1:2)						
VR Venite filii audite me (Ps 33:12)			BM51 173^{v} A		Sant 216^{v} B	nocturnos fer II
					Sal 175 A	"
					166^{v} A	nocturnos Dom de XLme
In loco viride Domine (Ps 22:1-3)						
VR Deduc eos Domine (Ps 118:35)			BM51 197 B			defunct sacerd mat
VR Deus in nomine tuo salvos nos fac (Ps 53:3)			3 63 B			uno defuncto mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR In multitudine misericordie						
RS Deus Srahel propter te sustinui						
VR In omni animo tuo						
RS Fili dilige disciplinam						
In omni loco oculi Dei (Prov 15:3)						
VR Verbum dulce (Eccli 6:5)			BM51 170^{v} B			nocturnos Dom
In omni opere suo dedit (Eccli 47:9-10)						
VR Invocabit Deum potentem (Eccli 46:6)	255 A					unius virg confess
VR In omnibus semper gaudete						
RS Confortare in adventum Domini Dei tui						
RS Ecce Dominus in fortitudine						
In paradiso Dei requiescunt (IV Esd 7:53,55)						
VR Fulgebunt iusti sicut splendor (Dan 12:3)	230^{v} B		BM45 78^{v} B			S Laurenti mat
In principio erat verbum (Io 1:1-3)						
VR Quod factum est in ipso (Io 1:3-4)	69 D	117 B			T35.7 57^{v} ?	Nat Dni mat
In proximo est advenire vobis (IV Esd 2:34,14)						
VR Habitabo inter vos dicit Dominus (Deut 35:34)	64^{v} A	106 A				post Dom V Adv mat
					BN10001 1^{v} A	

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
In te confidet anima mea Deus (Ps 56:2)						
VR Et in umbra alarum tuarum (Ps 56:2)			BM51 175^v F		Sant 217^v F	nocturnos fer V
					Sal 154^v F	"
					169 F	nocturnos Dom de med
In tempore adventus Domini (Is 29:18-19)						
VR Tunc aperientur oculi (Is 35:5)	37^v A	34v B				post Dom I Adv mat
VR In tempore adventus Domini						
RS Exultabunt qui habitant in petrosa						
In tubis ductilibus (Ps 97:6-8)						
VR Psallite Deo nostro in cithara (Ps 97:5)	294^v sn					nocturnos et mat ora diei Dom
In via quam ambulabam (Ps 141:4-5)						
VR Ut quid Domine repellas (Ps 87:15)				70^v J		XLma 4 sabb mat
VR Inclina Domine aurem tuam						
RS Miserere mei Domine et exaudi						
VR Incurbatus sum et humilliatus						
RS Tota die contristatus						
VR Induc super eos diem						
RS Omnes persequentes me tu						
Induta est caro mea putredine (Iob 7:5,7)						
VR Putredini dixi pater (Iob 17:14)	115^v B					XLma 1 sabb mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Induta est caro mea putredini						
RS Dies mei transierunt						
VR Infirmatus est in paupertate						
RS Aspice Domine quia factus sum						
VR Infirmorum adiutor						
RS Virtus nostra Domine						
Infirmus sum sana me Domine (Ps 6:3)						
VR Quoniam turbata sunt ossa mea (Ps 6:3,4)			BM51 174 C		Sant 217 C	nocturnos fer III
					Sal 152 C	"
					167^{v} C	nocturnos Dom II XLme
Infixus sum in limo profundi (Ps 68:3-4,17)						
VR Circumdederunt me aque (Ion 2:6)	97^{v} B	205 A				S Vincenti laev mat
VR Infixus sum in limo profundi						
RS Ego in laboribus multis fui						
VR Ingrediar in locum						
RS Quare tristis es anima mea						
Ingressus inimicus manu potenti (Iob 31:6)						
VR Tetendit arcum suum (Thr 3:12)	171 A					XLma 6 sabb mat
VR Spoliabit me gloria mea (Iob 16:15; 19:9)	171 A					"

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Inimici mei dixerunt mala dici						
RS Domine loquere pro me						
Iniquitates nostre et peccata (Ez 33:10-11)						
VR Peccabimus cum patribus (Ps 105:6)	119^{v} B					XLma 2 III tert
Iniquitates nostre et peccata (Ez 33:10-11)						
VR Peccavimus enim inique egimus (Dan 3:29-30)				30 K		XLma 2 VI mat
VR Iniquitates nostre multiplicate sunt						
RS Habundaberunt iniquitates nostre						
VR Iniquos odio abui						
RS Letor ego super eloquia						
VR Inluminet Dominus vultum suum						
RS Deus misereatur nobis						
RS Misereatur nobis et benedicat nos						
RS Pacem donet Dominus						
VR Inluminet vultum suum						
RS Benefaciat nobis Deus						
RS Deus misereatur nobis						
VR Inpletus es quasi flumen						
RS Fælix qui deiecisti a te						
VR Inquirentes autem Dominum						
RS Gloria magna est sequi Dominum						
Inquirentes Dominum non deficient (Ps 33:11-12)						
VR Magnificate Dominum mecum (Ps 33:4)	152^{v} A					Ramos mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignmdnt
VR Instauras testes tuos						
RS T(a)edet anima mea vite mee						
Intellege clamorem meum (Ps 5:2)						
VR Intende voci orationis mee (Ps 5:3)			BM51 174 X		Sant 216^v B	nocturnos fer III
					Sal 152 B	"
					166^v B	nocturnos Dom de XLme
VR Intellege clamorem meum						
RS Mane exaudies vocem meam						
Intende ad orationem meam (Ps 141:7)						
VR Educ de carcere (Ps 141:8)				86^v H		XLma 5 V sext
VR Intende in adiutorium						
RS Cogitaverunt adversum me						
VR Intende voci orationis mee						
RS Intellege clamorem meum						
Inter ramos arborum avium (Sap 17:17-18)						
VR Vox Domini in virtute (Ps 28:4)	293 A					unoq Dom mat
Inter vestibolum et altare (Ioel 2:17)						
VR Peccabimus cum patribus (Ps 105:6)	242 B		BM45 153^v B			let can tert
VR Inter vestibolum et altare						
RS Amara facta est vita nostra						
RS Clamor noster ad te						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR__________						
RS Isti sunt dies consolationis						
RS Vocem audivi flentis						
VR Introduxit me in cellam						
RS Invocabi proximum mici						
VR Invenerunt puerum cum Maria						
RS Stellam quam viderant						
Inveni unum iustum qui placuit (Gen 8:21; 9:15)						
VR In eternum servabo illi (Ps 88:29)	38^v B					S Saturnini Aep mat
			BM45 140^v B		BN13060 155 B	S Martini mat
			5 78^v B			"
Invocabi altissimum potentem (Eccli 46:6-7)						
VR Dominus confregit dentes (Ps 57:7)	251^v sn					uno iusto
Invocabi proximum mici (Cant 5:6-8)						
VR Introduxit me in cellam (Cant 2:4-5)	50^v E	67^v E				S Eolalie mat
II Per vicos et plateas (Cant 3:2-3)	50^v E	67^v E				"
VR Invocabit Deum potentem						
RS In omni opere suo dedit						
VR Ipse super maria						
VR Omnis homo qui audit verba mea						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Iste formosus stola sua						
RS Hic qui advenit nemo nobit						
Iste homo in professione sua (Eccli 44:17,21)						
VR Adhesit Domino Deo suo (IV Reg 18:6-7)	244^{v} B					S Martini vigil
VR Dispersit dedit pauperibus (Ps 111:9)			5 61 B			"
		37^{v} X				S Saturnini Aep mat
			3 131 B			confessores mat
					BN13060 191 B	?
Iste homo supplicabat (Eccli 23:4,3)						
VR Auxiliator meus es tu (Ps 26:9)	233^{v}B					S Augustini Aep mat
Iste qui natus est (Gen 5:29)						
VR Ecce agnus Dei (Io 1:29)	70^{v} A	122 A				Nat Dni mat
Isti qui amicti sunt stolas (Apoc 7:13-14)						
VR Isti sunt qui in generationibus (Eccli 44:7)	240^{v} A					SS Vinc,Sav, et Cris mat
			BM45 135 A			SS Servandi et Germani mat
Isti sunt dies consolationis (?)						
VR Inter vestibolum et altare (Ioel 2:17)	204 D				A60 48^{v} B	let apost tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Isti sunt lapides sancti (Zach 9:16; 10:7)						
VR In die illa salbabo (Zach 8:7)	196 X				T35.4 44^{v} L	S Torquati mat
VR Isti sunt qui in generationibus						
RS Isti qui amicti sunt stolas						
Isti sunt qui non polluerunt (Apoc 3:4-5)						
VR Beati mundo corde (Mt 5:8)	92 B					Allis Infant mat
			BM45 69 B			SS Iusti et Pastoris mat
Isti sunt sancti qui pro testamento (?)						
VR Sancti amabiles et decori (II Reg 1:23)	95 B	198^{v} B				S Fructuosi Aep mat
VR Iucunditatem fecisti						
RS Nunc Domine dabis populo tuo						
VR Iudicate pupillo et egeno						
RS Convertimini ad me omnis congregatio						
Iudicium rectum iudicate (Zach 7:9-10)						
VR Nolite secundum fatiem iudicare (Io 7:24)				40^{v} H		XLma 3 IV mat
Iudicium rectum iudicate (Zach 7:9-10)						
VR Pauperem nolite calumniare (Zach 7:10)	113^{v} A					XLma 1 V tert
Iuliani dilecti mei fides hed (Passio)						
VR Propter dilectum meum Iulianum (?)	89^{v} B	178 sn				S Iuliani mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Iulianus invenit gratiam coram Domino (Passio)						
VR Beati qui persequutionem (Mt 5:10)	89^{v} A					S Iuliani mat
Iunior fui et senui (Ps 36:25)						
VR Dispersit dedit puperibus (Ps 111:9)	245^{v} A					S Martini Aep mat
VR Os iusti meditabitur (Ps 36:30)			5 77 B ?		BN13060 154 B	"
			BM51 185^{v} B			unius confessoris mat
Iusti in perpetuo vivent (Sap 5:16)						
VR Fulbegunt iusti sicut splendor (Dan 12:3)	249 B					SS general
			BM45 47^{v} A			SS Sperati et Marine mat
Iusti in Syon invocaberunt (Eccli 48:22)						
VR Et clamaberunt ad Dominum (Ps 106:6)	230^{v} B					S Laurenti mat
Iusti omnes quasi virens (Prov 11:28; Eccli 26:2)						
Mulier fortis oblectat (Eccli 26:2)	211 A		BM45 10 A			S Adriani mat
Iustorum anime in manu Dei (Sap 3:1)						
VR Clamaberunt iusti et Dominus (Ps 33:18)	248 A					SS general mat
VR Iustus es Domine						
RS Propter peccata nostra venerunt						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Iustus iustificetur et sanctus (Apoc 22:11,14)						
Et quicumque vicerit (Apoc 3:5)	232^{v} A		BM45 99 A			S Genesi mat
			6 7^{v} C			uno iusto mat
VR Beatus vir qui timet (Ps 11:1)					T33.3 13 X	unius iusti tert
Labia sacerdotis custodiunt (Mal 2:7,6)						
VR Sacerdos qui de ore suo (Mal 2:7)	244 B		5 42 B			S Martini vigil
			BM45 103^{v} B			S Agustini mat
					BN13060 188 B	?
Letabitur iustus in Deo (Ps 63:11)						
VR Tota die iustus (Ps 36:26)			BM45 5^{v} F			S Hieronimi Pres mat
Letamini caeli quoniam misertus est (Ps 95:11-12)						
VR Laudem dicite Domine Deo nostro (Apoc 19:5)	193^{v} A				T35.4 37 M	Dom IV post oct Pasc mat
					T33.3 22^{v} sn	Res Dni Dominicale
Letamini gentes et exultate (Ps 31:11)						
VR Nolite ante tempus (I Cor 4:5)		113^{v} A				Adv fer ? non
Letamini in Domino Deo vestro (Ps 31:11)						
VR Omnes gentes plaudete manibus (Ps 46:2)	183 B				T35.4 10 L	Res Dni 8 mat
Letare deserta quem commoraris (?)						
VR Lauda Iherusalem Dominum conlauda (Ps 147:1)	66^{v} B					Adv ad tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Letare Iherusalem in filiis iustorum (Tob 13: 17-18)						
VR Benedicti erunt qui hedificaberunt te (Tob 13:16-17)	217 B		BM45 33 B			SS Petri et Pauli mat
VR Letare Iherusalem quoniam						
RS Iherusalem letare in adventum						
Laetati sunt parvuli super (Prov 3:16)						
VR Lignum vite est adpropinquantibus (Prov 3:18)	227^{v} X					SS Iusti et Pastoris mat
Letor ego super eloquia (Ps 118:162)						
VR Iniquos odio abui (Ps 118:113)	295^{v} A				Sal 166^{v} A	nocturnos Dom
VR Magnificat anima mea (Lc 1:46)			BM51 170^{v} A			"
VR Lapides pretiosi omnes muri tui						
RS Quam pulchri sunt muri tui						
VR Laqueus contritus est						
RS Adiutorium nostrum in nomine Domini						
VR Lauda et letare filia Syon						
RS Filia Syon habitabo						
VR Lauda Iherusalem Dominum conlauda						
RS Iherusalem letare in adventum						
RSLetare deserta quem commoraris						
RS Quam speciosa facta es Iherusalem						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Laudabo nomen Dei mei						
RS Quesibi in oratione mea						
VR Laudate celi et exultate						
RS Montes filie Syon ramos						
VR Laudate Dominum omnes gentes						
RS Circuminspicit Deus montes						
RS Fulget celum et terra						
RS Videte magnalia Dei						
VR Laudate pueri Dominum						
RS Elegi et sanctificavi vos						
VR Laudem dicite Domine Deo nostro						
RS Letamini caeli quoniam misertus est						
Laudemus viros gloriosos (Eccli 44:1,6,5)						
VR Pertransierunt quasi nubes (Iob 9:26)	195^v A				T35.4 43^v M	S Torquati mat
Lava a malitia cor tuum (Ier 4:14)						
VR Excutere de pulvere (Is 52:2)				39 H		XLma 3 III sext
Lavamini mundi estote (Is 1:16-17,19)						
VR Si fuerint peccata (Is 1:18)				9^v I		XLma 1 IV mat
VR Legem pone mihi Domine						
RS Alleluia deduc me per semitam						
VR Levabi oculos meos ad montes						
RS Auxilium meum a Domino						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Libera me Domine et pone me (Iob 17:3)						
VR Deus in nomine tuo salvum me fac (Ps 53:3)	278 B		BM51 199v B			uno defuncto mat
Libera nos Deus Srahel (Esth 15:3)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)			BM51 197 B			defunct sacerd mat
VR Liberabo te de manu pessimorum						
RS Quum essem clausus in vestibulo						
VR Liberasti virgam hereditatis						
RS Memento congregationis tue						
VR Lignum vite est adpropinquantibus						
RS Laetati sunt parvuli super						
VR Loquar et non timebo						
RS Domine quantus ego sum						
VR Loquuti sunt adversum me						
RS (H)Eu me quod peregrinatio mea						
VR Loquutus est Dominus discipulis suis dicens ascendo						
RS Modicum vedebitis me						
VR Locutus est Dominus Ihesus Christus discipulis suis dicens surgite						
RS Qui mecum ayt manum						
VR Magna erit claritas domus						
RS Haec dicit Dominus domus mea						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Magna est gloria eius						
RS Gratias agimus Deo qui elegit te						
VR Magnificat anima mea						
RS Letor ego super eloquia						
VR Magnificate Dominum mecum						
RS Inquirentes Dominum non deficient						
Magnus Dominus noster alleluia (Ps 146:5-6)						
VR Et sapientie eius (Ps 146:5)	291^{v} X					unoq Dom mat
					Sant 216^{v} X	nocturnos Dom
					T35.4 126 X	Dom IX quot may
VR Magnus Dominus noster						
RS Excelsus super omnes gentes						
VR Maledicta dies in qua natus sum						
RS Pereat dies in qua natus sum						
Mane consurgit homicida (Iob 24:14)						
VR Oculus adulteri obserbat (Iob 24:15)	161^{v} A					Cena Dni mat
Mane exaudies vocem meam (Ps 5:5)						
VR Intellege clamorem meum (Ps 5:2-3)			3 169^{v} A			fer (I)II quot mat
Mane nobiscum Domine (Lc 24:29 ?)						
VR Sperate in eum (Ps 61:9)					T33.3 31 sn	Res Dni

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Mansueti autem						
RS Coronavit sanctos suos						
Manum suam aperuit (Prov 31:20,31)						
VR Dedit esurienti panem (Ez 18:7)	265 A					S Martini Aep mat
VR Dispersit dedit pauperibus (Ps 111:9)			BM45 140 X			"
			5 76 A			"
					BN13060 152^{v} B	"
Manus tue Domine plamaberunt me (Iob 10:8-9)						
VR Peregrinus ego sum in terra (Ps 38:13-14)	127 B					XLma 3 III mat
Me oportet minui illum autem (Io 3:30; 1:27)						
VR Ponam spiritum meum in eo (Is 42:1)	214 B					nat S Iohannis mat
VR Ecce agnus Dei (Io 1:29)	214 B		BM45 18^{v} B			"
VR Media nocte clamor factus						
RS Simile est regnum						
VR Media nocte surgebam						
RS Per diem clamavi et nocte						
Meditatus sum nocte (Ps 76:7-8)						
VR Timor et tremor (Ps 54:6)					Sant 213 B	med noct
					Sal 151 B	"
			BM51 166^{v} B			med noct in XLme Dominicis

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Memento congregationis tue (Ps 73:2)						
VR Liberasti virgam hereditatis (Ps 73:2)	280 A		3 59 A BM51 195 A			defunctis mat defunct sacerd mat
VR Memento nostri Domine in beneplacito						
RS Converte Domine luctum nostrum						
RS Memento nostri Domine qualiter						
Memento nostri Domine qualiter (?)						
VR Memento nostri Domine in beneplacito (Ps 105:4)			7 17 A BM51 194 A			defunctis mat defunct sacerd mat
VR Mici absit gloriari						
RS Vir Dei sanctus dum aspiceret in celum						
Militia est Domine vita mea (Iob 7:1,3,7)						
VR Dies mei velocius transierunt (Iob 7:6)	114 A					XLma 1 VI mat
VR Minimus erit in mille						
RS Surget dux de tribu Iuda						
Mirifica Domine misericordias tuas (Ps 16:7)						
VR Custodi nos Domine ut pupillam (Ps 16:8)			BM51 174^v F		Sant 217 F Sal 153 F 167 F	nocturnos fer IV " nocturnos Dom de XLme

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Miserator Domine miserere (?)						
VR Ad te lebamus oculos (Ps 122:1)					T33.3 21v N	Adv
Miserator et misericors (Ps 102:8)						
VR Ecce sequimur (Dan 3:41-42)				41v H		XLma 3 IV tert
Miserator et misericors (Ps 102:8-9)						let de clade
VR Non secundum peccata nostra (Ps 102:10)	255v D					
Misereatur nobis et benedicat nos (Ps 66:2)						
VR Inluminet Dominus vultum suum (Ps 66:2)			BM51 176 F		Sant 217v F	nocturnos fer VI
					Sal 155v F	"
					167 F	nocturnos Dom de XLme
VR Miserebitur nostri Dominus et absterget						
RS Consolabitur nos Dominus Deus noster						
VR Miserere Deus omnium quoniam omnia						
RS Miserere et parce nobis Domine						
Miserere Domini contritas corde (Is 61:1-2)						
VR Convertere Domine aliquantulum (Ps 89:13)				27v H		XLma 2 V mat
Miserere Domine contritos corde (Is 61:1-2)						
VR Ostende nobis Domine misericordiam (Ps 84:8)	82v B					init anni mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Miserere et parce nobis Domine (?)						
VR Confusio et opprobrium (Dan 3:33-35)				31 H		XLma 2 VI tert
Miserere et parce nobis Domine (?)						
VR Miserere Deus omnium quoniam omnia (Sap 11:24)	127 A					XLma 3 III tert
					T33.3 7 M	de XLma ad tert
Miserere mei Domine et exaudi (Ps 4:2)						
VR Inclina Domine aurem tuam (Ps 16:6)			BM51 173ᵛ B		Sant 216ᵛ B	nocturnos fer II
					Sàl 169ᵛ B	"
					175ᵛ B	nocturnos in Lazaro
Miserere quia Deus es misericors (Eccli 2:13)						
VR Ad te levamus oculos (Ps 122:1)				34 H		XLma 2 sabb sext
Miserere quia Deus es misericors (Eccli 2:13)						
VR Ad te lebamus oculos (Ps 122:1)	126 A					XLma $ II sext
Misericordia Domine facit (?)						
VR Flagellabit nos ab iniquitatibus (?)				35ᵛ H		XLma 3 II tert
VR Misericordia mea et refugium meum						
RS Tu Domine susceptor meus es						
Misericordiam et iudicium cantabo (Ps 100:1)						
VR Perambulabam in innocentium (Ps 100:2)	294ᵛ A					nocturnos et mat ora diei Dom
			BM51 170ᵛ A			nocturnos Dom

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Miseriis afflictus sum (Ps 37:7-8)				50^v H		XLma 4 II mat
VR Quoniam sagitte tue (Ps 37:3)						
VR Misisti iram tuam						
RS Dextera tua Domine glorifacata est						
VR MIsit Deus misericordiam						
RS MIsit Dominus angelum suum						
Misit Dominus angelum suum (Dan 6:22)						XLma 5 II sext
VR Misit Deus misericordiam (Ps 56:4)	145^v B					
Misit me Dominus sanare (Is 61:1)						
VR Spiritus Domini super me (Is 61:1)	212^v A		BM45 15 A			nat S Iohannis mat
VR Misit me Dominus sanare						
RS Spiritus Domini super me						
Missus est a Deo angelus Gabriel (Lc 1:26-28,35)						S Mariae mat
VR Spiritus Sanctus superveniet (Lc 1:35)	57^v B	88 B				
VR Mitiga Domine omnem iram						
RS Averte Domine iram tuam						
Modicum videbitis me (Io 16:16,22)						
VR Loquutus est Dominus discipulis suis dicens ascendo (Io 20:17)	198^v A					fer IV in vesp Ascension tert
VR Montes exultabunt ante faciem						
RS Alienigena non transibit						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Montes filie Syon ramos (Ez 36:8)						
VR Laudate celi et exultate (Is 49:13)	38 B	35^{v} *				post Dom I Adv mat
					T33.3 21^{v} sn	Adv
VR Gaudebunt campi (Ps 95:12)	38 B					post Dom I Adv mat
VR Mortuus est Christus						
RS Gratias Domino Ihesu Christo						
VR Mulier fortis oblectat						
RS Iusti omnes quasi virens						
VR Multe tribulationes iustorum						
RS Beati qui sperant in Domino						
Multi Domine gemitus (Thr 1:22,21)						
VR Dissipaberunt itinera mea (Iob 30:13)	143 A					Dom post vic mat
					T33.3 9^{v} sn	Tradit Dni tert Dominicale
Multi Domine gemitus (Thr 1:22,21)						
VR Omnes qui glorificabant (Thr 1:8)				77^{v} H		XLma 5 III mat
VR Multi in nativitate eius						
RS Zaccarias sacerdos dum in ordinem						

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Multiplicasti misericordiam (Ps 70:21-22)						
VR Quia hostendisti mici tribulationes (Ps 70:20)	48 B					S Leocadie
	244^v	sn 60 B	5 53 B		BN13060 132 B	S Martini vigil
Multiplicati sunt super capillos (Ps 68:5-6)						
VR Amici mei adversum me (Ps 37:12)	150 A					XLma 5 VI tert
Multiplicati sunt super capillos (Ps 68:5-6)						
VR Effunde Domine super inimicos (Ps 68:25)				73^v H		XLma 5 II mat
VR Multiplicati sunt super capillos						
RS Doctrina Domini aperuit						
RS Tradiderunt me in manus impiorum						
Muscipula paraberunt pedibus meis (Ps 56:7)						
VR Funde extenderunt continuatis Ps 139:6)	148^v A					XLma 5 V tert
VR Nam et si ambulem						
RS Domine probasti cor meum						
Ne abstuleris Domine misericordiam (Dan 3:35,37)						
VR Abundaberunt iniquitates nostre (Or Man 10)	242^v B		BM45 156 B			let can tert
VR Ne avertas faciem						
RS Non erubescant in me						
Ne elonges a me Domine (Ps 21:20,12)						
VR Quia tribulatio proxima est (Ps 21:12)	137^v G					XLma 4 IV mat
			3 15 G			comm corp defunct

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignmemt
VR Ne irascaris Domine						
RS Ne memor fueris Deus iniquitates						
Ne memineris Deus iniquitates (Ps 78:8)						
VR Adiuba nos Deus (Ps 78:9)	120v B					XLma 2 IV sext
Ne memor fueris Deus iniquitates (Ps 78:8)						
VR Ne irascaris Domine (Is 64:9)	279v F					defunctis mat
			BM51 170 F			nocturnos Dom
			BM51 196 F			defunct sacerd mat
Ne nos dederis in opprobrium (Ier 14:21)						
VR Et nunc sequimur in toto corde (Dan 3:41)	128 B					XLma 3 IV tert
Ne obduraveris aurem (?)						
VR Effunde framea et conlude (Ps 34:3)				55 J		XLma 4 III mat
Ne tradas in perditione (Ps 73:19)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	279v A					defunctis mat
			BM51 194 B			defunct sacerd mat
VR Nec fortitudo lapidum						
RS Que est enim Domine fortitudo						
VR Noli timere dicit Dominus						
RS Haec dicit Dominus meus es tu						
VR Noli timere terra exulta						
RS Oculis nostris vidimus magnalia						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Nolite ante tempus						
RS Letamini gentes et exultate						
RS Salvator noster cito meniet						
VR Nolite secundum fatiem iudicare						
RSIudicium rectum iudicate						
Nolite timere vos scio quia (Mt 28:5-6)						
VR Quid queritis viventem (Lc 24:5-6)	185^{v} D					Res Dni 14 mat
VR Angelus Domini dixit mulieribus (Mt 28:5)					T35.4 13 L	"
VR Nomen eternum dabo						
RS Sanctificabo te Iherusalem						
VR Non erat ille lux						
RS Fuit homo missus a Deo						
Non erubescant in me (Ps 68:7-8)						
VR Ne avertas faciem (Ps 68:18)				52^{v} H		XLma 4 II tert
VR Non mentiemini invicem						
RS Custodite vos a murmuratione						
Non secundum peccata nostra (Ps 102:10,14)						
VR Sicut miseretur pater (Ps 102:13-14)				44^{v} J		XLma 3 V sext
VR Non secundum peccata nostra						
RS Miserator et misericors						
RS Peccavimus Domine et facti sumus						
RS Propicius esto iniquitatibus						
RS Propicius esto pecatis						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Non sum dignus ut curi filius meus						
RS Surgam et ibo ad Patrem						
Non timebo mala Domine (Ps 22:4)						
VR Virga tua et baculus tuus (Ps 22:4)			BM51 175 C		Sant 217 C	nocturnos fer IV
					Sal 153 C	"
					168 C	nocturnos Dom II XLme
Nos omnes ambulabimus (Mich 4:5,7-8)						
VR Et tu Bethlem domus Efrata (Mich 5:2)	59^v B	94 B				S Mariae mat
Notum fuisti Domine parvulis (Sap 11:10-11)						
VR Quum intenderes Domine parvulos (?)	228^v A					SS Iusti et Pastoris mat
VR Nunquid adbrebiata es						
RS Nunquid non valet						
Nunquid in eternum continebis (Is 64:12,1)						
VR Facti sumus quasi in principio (Is 63:19)				47 H		XLma 3 VI tert
Nunquid in eternum repellet (Ps 76:8-10)						
VR Converte nos Deus salutaris noster (Ps 84:5-6)				44 H		XLma 3 V tert
Nunquid non valet (Is 59:1-2)						
VR Nunquid adbrebiata es (Is 59:1)				47^v J		XLma 3 VI sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Numquid oculi carnei sunt						
RS Deus cuius ire nemo resistere						
RS Domine numquid sicut dies						
Nunc Domine dabis populo tuo (Lc 2:29-32)						
VR Iucunditatem fecisti (Ps 118:65)	80 F	150 F				Circumcis Dni mat
Nunc venit in me dolor (Iob 16:8-9)						
VR Defecerunt pre lacrimis (Thr 2:11)				83bis H		XLma 5 IV sext
VR O bona crux						
RS Iam securus et gaudens venio						
O vos omnes qui pertransitis (Thr 1:12)						
VR Circumdederunt me inimici (Ps 117:12)				92^{v} H		XLma 5 sabb tert
Obserbabitis diem istum legitimum (Ex 12:24 ?)						
VR Dominus regnabit a ligno (Ps 95:10)	191 B				T35.4 28^{v} L	Dom II post oct Pasc mat
VR Occurrite ei virgines sapientissime						
RS Filie Iherusalem si inveneritis						
Oculi mei semper ad Dominum (Ps 24:15)						
VR Cantabo Domino (Ps 103:33)	294^{v} sn					nocturnos et mat ora diei Dom
					T35.4 152^{v} M	Dom XVI quot mat
Oculis nostris vidimus magnalia (?)						
VR Noli timere terra exulta (Ioel 2:21)	292 A					unoq Dom mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Oculis nostris vidimus magnalia						
RS Deus noster magnus est						
VR Oculus adulteri obserbat						
RS Mane consurgit homicida						
VR Odio abuistis in porta						
RS Cognovi omnia peccata vestra						
VR Oleum recondite in vasis						
RS Acceperunt prudentes oleum						
RS Clamor factus est						
Omnes adversarii mei persecuti (Iob 19:22-26)						
VR Dominus Deus aperuit (Is 50:5)				105 H		XLma 6 IV mat
Omnes adversarii mei persequuti (Iob 19:22-26)						
VR Scio quod redemptor meus vivat (Iob 19: 25-26)	142 D					XLma 4 sabb tert
Omnes amici mei inluserunt (Abd 7; Ps 40:10)						
VR Abominati sunt me consiliari (Iob 19:19)	146^{v} A					XLma 5 III sext
Omnes amici mei inluserunt (Abd 7; Ps 40:10)						
VR Verbum iniquum (Ps 40:9-10)				60^{v} I		XLma 4 IV tert
Omnes amici mei obliti sunt (Ier 30:14; Iob 19:19)						
VR Qui edebat panes (Ps 40:10-11)				86 K		XLma 5 V tert
VR Omnes gentes plaudete manibus						
RS Letamini in Domino Deo vestro						
RS Sanctificamini odie						
RS Splendet hodie celum						
RS Universus populus ascendite						
RS Venientes de regione						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Omnes in sanguine						
RS Congregati sunt adversus						
Omnes iusti regem in decore (Is 33:17; 65:14)						
VR Omnes iusti videbunt (Is 33:20)	196 A				T35.4 45 L	S Torquati mat
VR Omnes iusti videbunt						
RS Omnes iusti regem in decore						
Omnes persequentes me tu (?)						
VR Induc super eos diem (Ier 17:18)	139ᵛ B					XLma 4 V sext
VR Omnes qui glorificabant						
RS Multi Domine gemitus						
Omnes qui lugebatis (Ioel 2:23)						
VR Precipitabit Dominus mortem (Is 25:8)	46ᵛ B	56 B				post Dom III Adv mat
Omnes qui videbant me (Ps 21:8)						
VR Circumdederunt me canes multi (Ps 21:17)	136 B					XLma 4 III tert
VR Omnes qui videbant me						
RS Propter te Domine sustinui						
Omnibus querentibus gratiam (?)						
VR Omnis enim qui petit (Mt 7:8)	293ᵛ D					unoq Dom mat
			BM51 170ᵛ B			nocturnos Dom
			3 153ᵛ B			de quot mat
					T35.4 108 L	Dom V quot mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Omnis enim qui petit						
RS Omnibus querentibus gratiam						
Omnis homo qui audit verba mea (Mt 7:24-25)						
VR Ipse super maria (Ps 23:2)	264 B					sacr bas mat
Omnis terra letabitur (Is 14:1 ?)						
VR Qui fecit omnia (Ier 10:16)	62^{v} A	102 *				post Dom IV Adv mat
Ora Dominum ante lucem (?)						
VR Si simplex fueris (Iob 1:1)					Sant 213 A	med noct
					Sal 160 A	"
Oranti in loco isto (III Reg 8:36)						
VR Respice in servos tuos (Ps 89:16)	262^{v} B					sacr bas mat
Orabit Salomon dicens (III Reg 8:22-23,25; II Par 6:20)						
VR Si celum et deli celorum (II Par 6:18-19)	262 B					sacr bas mat
Orietur in tenebris (Is 58:10)						
VR Et eritis sicut ortus (Is 58:11)			3 89 C?			defunctis mat
VR Et replebit splendoribus (Is 58:11)			7 16^{v} sn			"
			BM51 197 B			defunct sacerd mat

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Os iusti meditabitur						
RS De ore iusti procedet						
RS Felix qui spiritu contribulato						
RS Iunior fui et senui						
Ostende in me Domine bonitatem (?)						
VR Tu es Deus salbator meus (Ps 24:5)					T35.4 156^{v} L	Dom XVII quot mat
VR Ostende nobis Domine misericordiam						
RS Miserere Domine contritos corde						
Ostendit Dominus sanctis suis (?)						
VR Percussit Dominus petram (Ps 77:20)					T33.3 12^{v} N	sanctis tert
Oves mee et oves gregis mei (Ez 34:15)						
VR Et alias abeo oves (Io 10:11)	152 B					Ramos mat
II Vos estis genus (I Petr 2:9)	152 sn					"
III Ego sum pastor (Io 10:11)	152 Bn					"
Pacem donet Dominus (II Mach 1:5 ?)						
VR Inluminet Dominus vultum suum (Ps 66:2)	293^{v} A					unoq Dom mat
					T35.4 130 L	Dom X quot mat
Pande manum tuam super servos (?)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)				29 H		XLma 2 V sext
VR Parate viam Domino rectus						
RS Ecce dies Domini veniet et quiescere						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Parce Domine nostris peccatis (IV Esd 8:45 ?)						
VR Domine miserere nostri te enim (Is 33:1)	127 D					XLma 3 III sext
			BM45 154 B			let can sext
Parce Domine quia tua sunt omnia (Sap 11:27; 12: 1-2)						
VR Quoniam tu flagellas et salvas (Tob 13:2)	126 A					XLma 3 II tert
VR Pastores erant in regione eadem						
RS Angelus Domini loquutus est						
Patientiam habe in me (Mt 18:26; Gen 3:19)						
VR Tu formasti me (Ps 138:5)			4 104ᵛ B		A56 39ᵛ B	conm pres
VR Patres nostri peccaberunt						
RS Domine indulge peccatis						
VR Pauperem nolite calumniare						
RS Iudicium rectum iudicate						
Peccata nostra dominantur (II Esd 9:37)						
VR Pecavimus cum patribus (Ps 105:6)				31ᵛ H		XLma 2 VI sext
VR Pecata nostra redundaberunt						
RS Circumdederunt nos mala						
VR Peccavi Domine peccavi						
RS Usquequo Domine non parcis						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Peccavimus cum patribus						
RS Abundaberunt iniquitates nostre						
RS Clamor noster ad te						
RS Iniquitates nostre et peccata						
RS Inter vestibolum et altare						
RS Peccata nostra dominantur						
RS Peccavimus Domine miserere nobis						
RS Peccavimus tibi Domine ideo						
RS Qui respicit in terra						
Peccavimus Domine et facti sumus (Is 64:6+10)						
VR Non secundum peccata nostra (Ps 102:10)	121^{v} B					XLma 2 VI tert
Peccavimus Domine miserere nobis (Iob 7:20,16)						
VR Peccabimus cum patribus (Ps 105:6)	242^{v} sn					let can sext
VR Peccavimus enim inique egimus						
RS Iniquitates nostre et peccata						
VR Peccavimus in conspectu						
RS Ve nobis quoniam peccabimus						
Peccavimus iniquitates fecimus (Dan 9:15-17)						
VR Convertere Domine aliquantulum (Ps 89:13)	120^{v} A					XLma 2 IV tert
Pecavimus tibi Deus fac misericordiam (?)						
VR Quare in perpetuum oblibisceris (Thr 5:20)				33K		XLma 2 sabb tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Peccavimus tibi Domine ideo (?)						
VR Peccabimus cum patribus (Ps 105:6)	255^{v} sn					let de clade
Pepercit Dominus populo suo (Ioel 2:18,21-23)						
VR Si volueritis et audieritis (Is 1:9)	290 B					unoq Dom mat
			6 87 B			Dom IV quot mat
VR Audi popule meus vocem (Deut 28:1,11)					T35.4 104 L	"
Per diem clamavi et nocte (Ps 87:2-3)						
VR Media nocte surgebam (Ps 118:62)					Sant 212 A	med noct
					Sal 149^{v} A	med noct Dom
			BM51 167 A			med noct Dom XLme
VR Clamavi ad te (Ps 87:10)					T35.4 121^{v} M	Dom VIII quot mat
VR Per vicos et plateas						
RS Invocabi proximum mici						
VR Perambulabam in innocentium						
RS Misericordiam et iudicium cantabo						
VR Percussit Dominus petram						
RS Ostendit Dominus sanctis suis						
Pereat dies in qua natus sum (Iob 3:3-4)						
VR Maledicta dies in qua natus sum (Iob 3:3)	109^{v} B					XLma 1 II mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Peregrinus ego sum in terra						
RS Manus tue Domine plamaberunt me						
VR Perfecti estote exortamini						
RS [H]Abete fidutium						
Perfectum est templum (III Reg 8:4-6)						
VR Venerunt cuncti senes (III Reg 8:3)	261^{v} A					sacr bas mat
VR Pertransierunt quasi nabes						
RS Laudemus viros gloriosos						
Placabilis esto Domine (?)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)				21^{v} J		XLma 2 II sext
VR Plorans plorabit in nocte						
RS Vox in rama audita est						
VR Ponam iudicium in pondere						
RS Ecce Dominus in fortitudine						
VR Ponam sanctuarium meum						
RS Haec dicit Dominus deducam imbrem						
VR Ponam spiritum meum in eo						
RS Me oportet minui illum autem						
Ponite verba Domini in cordibus (Deut 11:18-19)						
VR Adtende popule meus (Ps 77:1)	105 B	227^{v} B				Dom ante intr XLme mat
Posuerunt inimici mei in angustia (Iob 19;19 ?)						
VR Etenim homo pacis (Ps 40:10)				68^{v} sn		XLma 4 VI tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Posuerunt me in lacu						
RS Animam meam dilectam tradidi						
VR Posuerunt peccatores						
RS Quod sunt dies servi tui						
VR Precipitabit Dominus mortem						
RS Omnes qui lugebatis						
Principes regni gentium stabunt (Dan 10:13-14, 16,19)						
VR Quum Christus apparuerit vita (Col 3:4)	44^{v} B	52^{v} B			BN11556 recto B	post Dom II Adv mat
Principium sapientie Dei possiderunt (Prov 4:7)						
VR Dedit Dominus capitibus (Prov 4:9)	228 A					SS Iusti et Pastoris mat
Pro defunctis offerimus (?)						
VR Requiem eternam (?)			7 18^{v} sn			defunctis mat
Probasti nos Deus igne (Ps 65:10-12)						
VR Salvasti nos ex affligentibus nos (Ps 43:8)	95 B	199^{v} B				S Fructuosi Aep mat
Propitiare Domine populo tuo (?)						
VR Deus virtutum converte nunc (Ps 79:15)	242 B					let can sext
Propicius esto iniquitatibus (Ps 102:3-4)						
VR Non secundum peccata nostra (Ps 102:10)				42 H		XLma 3 IV sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Propitius esto peccatis (Ps 78:9; 102:3-4)						
VR Adiuba nos Deus (Ps 78:9)	122 B					XLma 2 VI sext
			BM51 190^{v} B			infirmis mat
			7 7 B			"
			BM45 157 B			let can mat
Propicius esto pecatis (Ps 78:9)						
VR Non secundum pecata nostra (Ps 102:10)				20 H		XLma 1 sabb sext
VR Propter dilectum meum Iulianum						
RS Iuliani dilecti mei fides hec						
VR Propter fratres meos et proximos						
RS (H)ierusalem benedic Domino saeculorum						
Propter honorem nominis (?)						
VR Effuderunt sanguinem eorum (Ps 78:3)	93 B					Dom post Allis Infant mat
VR Clamaverunt iusti et Dominus (Ps 33:18)	93 B					"
VR Steterunt contra hostes (Sap 11:3)		186 A				"
VR Propter innocentiam autem						
RS In hoc cognobi quoniam voluisti						
VR Propter nomen tuum Domine						
RS De manu inferni Deus libera						
Propter peccata nostra venerunt (Dan 3:28,29,35)						
VR Et nunc sequimur (Dan 3:41)	123^{v} B					XLma 2 sabb tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Propter peccata nostra venerunt (Dan 3:28,29,35)						
VR Iustus es Domine (Dan 3:27,30,29)				43 H		XLma 3 V mat
Propter Syon non tacebo alleluia (Is 62:1)						
VR Quis reminiscimini Dominum (Is 62:6-7)	39 A	38^v B				S Saturnini Aep mat
Propter te Domine sustinui (Ps 68:8-10,15)						
VR Omnes qui videbant me (Ps 21:8)	150 A					XLma 5 VI tert
VR Propter veritatem et mansuetudinem						
RS Egredere inter lilia obbaca						
VR Protector tuus ego sum						
RS Haec dicit Dominus meus es tu						
VR Psallite Deo nostro in cithara						
RS In tubis ductilibus						
VR Publicanus a longe						
RS Dominus omnipotens audibit vocem						
VR Putredini dixi pater						
VR Dies mei transierunt						
RS Induta est caro mea putredine						
Que est enim Domine fortitudo (Iob 6:11)						
VR Nec fortitudo lapidem (Iob 6:12)					Sant 224^v X	post nocturnos
			BM51 171 X			nocturnos Dom de XLme

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Querite Dominum dum inveniri (Is 55:6-7)						
VR Convertatur unusquisque (Ion 3:8)				17 I		XLma 1 VI tert
Querite Dominum dum inveniri (Is 55:6-7)						
VR Querite Dominum et confortamini (Ps 104:4)	114^{v} A					XLma 1 VI sext
VR Querite Dominum dum inveniri						
RS Querite me in angustia						
VR Querite Dominum et confortamini						
RS Querite Dominum dum inveniri						
Querite me in angustia (?)						
VR Querite Dominum dum inveniri (Is 55:6)				32^{v} I		XLma 2 sabb mat
Querite me in angustia (?)						
VR Scindite corda vestra (Ioel 2:13)	113^{v} B					XLma 1 V sext
Quesibi in oratione mea (Eccli 51:18-20)						
VR Laudabo nomen Dei mei (Ps 68:31)	106^{v} B					Carnes Toll mat
Quam admirabile est nomen tuum (Ps 8:2)						
VR Ex ore infantium et lactantium (Ps 8:3)			BM51 174^{v} A		Sant 217 A	nocturnos fer III
					Sal 152^{v} A	"
					169^{v} A	nocturnos in Lazaro
VR Quam amabilia sunt tabernacula tua						
RS Domine Deus virtutum beatus						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Quam bone domus tuae Iacob (Num 24:5-6)						
VR Ecce nunc benedicite Dominum (Ps 133:1)	264^{v} sn					sacr bas mat
VR Quam pulcra es amica mea						
RS Filie Iherusalem audite me						
Quam pulchri sunt muri tui (?)						
VR Lapides pretiosi omnes muri tui (Tob 13:21)	264^{v} B					sacr bas mat
Quam speciosa facta es Iherusalem (?)						
VR Lauda Iherusalem Dominum (Ps 147:1)	264 sn					sacr bas mat
		20 A				S Cecilie mat
VR Quare adversus est populus iste						
RS ADtendi et abscultabi						
Quare data est misero lux (Iob 3:20)						
VR Brebes dies hominum (Iob 14:5)	112 A					XLma 1 IV mat
VR Quare de vulva egressus sum						
RS Quare non in vulva mortuus sum						
VR Quare in perpetuum oblibisceris						
RS Pecavimus tibi Deus fac misericordiam						
Quare non in vulva mortuus sum (Iob 3:11,13)						
VR Quare de vulva egressus sum (Iob 10:18; Ps 9:35)	111 B					XLma 1 III mat
Quare non tollis peccatum meum (Iob 7:21)						
VR Vide humilitatem (Ps 24:18)	119^{v} B					XLma 2 III mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Quare persequimini me (Iob 19:22-25)						
VR Delectatum est cor meum (Ps 15:9)	147^{v} B					XLma 5 IV tert
Quare tristis es anima mea (Ps 41:6)						
VR A me ipso anima mea (Ps 41:7)	141^{v} F					XLma 4 sabb mat
Quare tristis es anima mea (Ps 41:6)						
VR Ingrediar in locum (Ps 41:5)				69 I		XLma 4 VI sext
VR Quare tristis es anima mea						
RS Anima mea cessa iam peccare						
VR Quasi rupto muro						
RS Circumdederunt me inimici						
VR Qui custodiebant animam meam						
RS Congregati sunt adversus						
VR Qui das salutem regibus						
RS Congrega Domine dispersionem nostram						
Qui dat dolorem (?)						
VR Quoniam ipse flagellat (Tob 13:2)			7 8^{v} sn			infirmis mat
VR Qui descendit ipse est						
RS Iherusalem civitas sancta exaltabitur						
Qui diligit me diligitur (Io 14:21)						
VR Et Pater diligit eum (Io 14:23)	76^{v} A	139 A				S Ioanni Apost
II Auxiliabo puero meo (Is 42:1)	76^{v} sn	139 A				mat „
Qui diligunt te Domine sicut sol (Iud 5:31)						
VR Beati omnes qui timent (Ps 127:1)	249 A					SS general mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Qui edebat panes (Ps 40:10-11)						
VR Ecce tradidit me (Iob 19:19)				112^v H		XLma 6 V tert
VR Qui edebat panes						
RS Omnes amici mei obliti sunt						
VR Qui fecit omnia						
RS Omnis terra letabitur						
Qui mecum ait manu (Mt 26:23-24)						
VR Filius quidem hominis (Mt 26:24)	162 F					Cena Dni tert
Qui mecum ayt manum (Mt 26:23-24)						
VR Locutus est Dominus Ihesus Christus discipulis suis dicens surgite (Mt 26:46)				110^v H		XLma 6 V mat
Qui non aversi sunt a Domino (Eccli 46:13-15)						
VR Sapientiam eorum enarrent (Eccli 44:15)	279 B		7 29 B BM51 192^v B			defunct Aep mat defunct sacerd mat
VR Qui operit celum nubibus						
RS [A]Edificabit Dominus in celo ascensum						
RS Circuminspicit Deus montes						
VR Qui regis Israhel						
RS Esto nobis Domine						
RS Qui sedes super tronum						
Qui respicis in terram (Ps 103:32)						
VR Ad te levamus oculos (Ps 122:1)			BM51 176^v B			nocturnos sabb

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VRPeccavimus cum patribus (Ps 105:6)					Sant 218 B	nocturnos sabb
					Sal 157 B	"
					168 B	nocturnos Dom II XLme
Qui sedes super tronum (Ps 9:5,10)				24^{v} I		XLma 2 III sext
VR Qui regis Israhel (Ps 79:2)						
Qui sedes super thronum (Ps 9:5,10)						
VR Tibi derelictus est pauper (Ps 9:35)	203^{v} E					post Dom post Ascension fer II mat
VR Qui sunt isti qui ut nubes						
RS Vincula sanctorum iam solute sunt						
VR Quia hostendisti mici tribulationes						
RS Multiplicasti misericordiam						
VR Quia tribulatio proxima est						
RS Ne elonges a me Domine						
Quid gloriaris in malitia (Ps 51:3-5)						
VR Dilexisti malitiam (Ps 51:5)	147^{v} A					XLMA 5 IV mat
VR Quid queritis viventem						
RS Nolite timere vos scio quia						
VR Quid retribuam Domino						
RS Aput te laus mea est alleluia						
RS Super acerbum lapidum						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Quiescite agere						
RS Ecce dies Domini magne						
VR Quis est iste rex glorie						
RS Curbati sunt celi dum calcaret						
RS Suscipiamus regnum Dei nostri						
Quis michi det (Iob 6:8,6)						
VR Quis michi tribuat (Iob 6:8-10)					Sant 224 X	post nocturnos
			BM51 171 X			nocturnos Dom de XLme
VR Quis michi tribuat						
RS Quis michi det						
VR Quis reminiscimini Dominum						
RS Propter Syon non tacebo alleluia						
VR Quisquis vestrum est sapiens						
RS Elegit Dominus virum de tribu Iuda						
VR Quocumque ligaberis super terram						
RS Tu es Petrus						
VR Quod ad humorem						
RS Alleluia erit tamquam						
VR Quod factum est in ipso						
RS In principio erat verbum						
VR Quod Ihesus mortuus est						
RS Reconciliati sumus Deo per mortem						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Quod sunt dies servi tui (Ps 118:84)						
VR Posuerunt peccatores (Ps 118:110)				56 I		XLma 4 III tert
VR Quomodo dilexi legem tuam						
RS Domine probasti cor meum						
RS Funes peccatorum circumplexe						
VR Quoniam anima mea						
RS Humiliatus sum et curvatus						
VR Quoniam elevata est						
RS Deus Pater parvulorum tuorum						
VR Quoniam ipse flagellat						
RS Qui dat dolorem						
VR Quoniam observaberunt iudicium						
RS Sapientia Domini intelexerunt						
VR Quoniam pater meus						
RS Iherusalem civitas sancta suscipe me						
VR Quoniam prevenisti eos (Ps 20:4)		10^{v} A				S Romani mat
RS . . . tui Domine qui catena						
VR Quoniam sagitte Domini						
RS Si adprenderetur peccata mea						
VR Quoniam sagitte tue						
RS Miseriis afflictus sum						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Quoniam tu flagellas et salvas						
RS Parce Domine quia tua sunt omnia						
VR Quoniam turbata sunt ossa mea						
RS Infirmus sum sana me Domine						
VR Quum ceciderit iustus						
RS Ecce vir impius graditur						
VR Quum CHristus apparuerit vita						
RS Principes regni gentium stabunt						
Quum essem clausus in vestibulo (Ier 39:15,17-18)						
VR Liverabo te de manu pessimorum (Ier 39:17)	236 A		BM45 115^{v} A			decoll S Iohannis mat
VR Quum intenderes Domine parvulos						
RS Notus fuisti Domine parvulis						
VR Quum mici molesti essent						
RS Animam meam dilectam tradidi						
VR Quum sanare vellem Israhel						
RS Haec dicit Dominus prevaricati sunt						
Quumque Iulianus letaretur (Passio)						
VR A parte regis clamabatur (Passio)	89^{v} B	178^{v} sn				S Iuliani mat
Reconciliati sumus Deo per mortem (Rom 5:10-11)						
VR Quod Ihesus mortuus est (Rom 6:10)	189^{v} A				T35.4 24^{v} L	Dom I post oct Pasc mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Recordamini qualiter (Lc 24:6-7)						
VR Dixit Ihesus discipulis suis he sunt (Lc 24:44)	185 E				T35.4 12^v L	Res Dni 13 mat
VR Recordatus sum tui miserans						
RS Haec dicit Dominus dilectione						
VR Redemit enim Deus Iacob						
RS Deus omnipotens suscitabit nobis						
Regem Dominum exercituum (Is 6:5-7)						
VR Aspiciebam in nubibus celi (Dan 7:13)	66 B					Adv ad tert
VR Reges Tarsis et insule						
RS Iherusalem ecce apparuit						
RS Sanctificate diem festum						
Regnabit Dominus Deus noster (Apoc 19:6-7)						
VR Venite exultemus (Ps 94:1)	176 A					Paschae mat
					T33.3 22 M	de Rês Dni
Repleatur os meum Deus (Ps 70:8)						
VR Vide humilitatem (Ps 24:18)	295 B		BM51 171 B		Sant 216 B	nocturnos Dom
					Sal 165^v B	"
VR Replevit me amaritudinibus						
RS Conclusit inimicus vias meas						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Requiem eternam						
VR Aperiat tibi (?)			4 87^{v} A 4 106 A			fin hominis die super sepulcrum
VR Requiem eternam						
RS Pro defunctis offerimus						
VR Respice de celo et vide						
RS Resuscita Domine plantationem						
VR Respice in servos tuos						
RS Oranti in loco isto						
RS Veni clementissime Domine succurre						
Resuscita Domine plantationem (?)						
VR Respice de celo et vide (Ps 79:15)	53^{v} B	79^{v} B				post Dom III Adv mat
VR Revertere Israhel ad Dominum						
RS Haec dicit Dominus civitates tuae Iudae						
VR Saccum consui super caput						
RS Si dixero consolabitur						
VR Sacerdos qui de ore suo						
RS Labia sacerdotis custodiunt						
Sacerdotes et levite principes (II Par 30:21-27)						
VR Gaudete in Domino semper (Phil 4:4)	263^{v} B					sacr bas mat
VR Sacerdotes tui Domine						
RS Habeant Domine finem peccata nostra						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Sagitta vulnerans lingua inimici (Ier 9:8)						
VR Annuit oculo digito loquitur (Prov 6:13-14)	136^{v} D					XLma 4 III sext
Salus nostra in manu tua (Gen 47:25)						
VR Ad te lebamus oculos (Ps 122:1)	204^{v} B					let apost fer V mat
			BM45 155^{v} E			let can mat
VR Salva plebem tuam						
RS Ut quid reppulisti nos Deus						
VR Salvabit Dominus						
RS Ecce Dominus veniet et omnes						
VR Salvasti nos ex affligentibus nos						
RS Probasti nos Deus igne						
Salvator noster cito veniet (?)						
VR Nolite ante tempus (I Cor 4:5)	67 sn					Adv ad tert
VR Salve crux que sine						
RS Iam securus et gaudens venio						
Salbos fecit iustos (?)						
VR Et clamaberunt ad Dominum (Ps 106:6)			BM45 39 B			S Xristofori mat
Salvus ero Domine (?)						
VR Domine non sum dignus (Mt 8:8)					T33.3 30^{v} L	ordo ad non
Salvus ero Domine (?)						
VR Domine non sum dignus (Mt 8:8)	276^{v} C					uno infirmo mat
			3 175^{v} C			quot fer V mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Sana nos Domine (Ps 6:3-4)						
VR Deus in nomine tuo salvos nos fac (Ps 53:3)	275^v A		BM51 189 A			infirmis mat
VR Sancti amabiles et decori						
RS Isti sunt sancti qui pro testamento						
Sancti in terram suam (Is 61:7-8)						
VR Et dabo opus eorum (Is 61:8)	75 A					S Eugeniae mat
VR Sancti in terram suam						
RS Hii ostenderunt cerimonias populo						
RS Sancti qui iustitias erudiunt						
Sancti iter fecerunt (Sap 11:2-4)						
VR Descendit cum illis (Sap 10:13-14)	240 A					SS Servandi et Germani mat
Sancti qui certamen habuerunt (?)						
VR Vidi in celo turbam magnam (Apoc 7:9)	99^v B					S Babile Aep mat
VR Vidi in Syon turbam (Apoc 7:9-10)			3 109^v B			de sanctis mat
Sancti qui iustitias erudiunt (Dan 12:3)						
VR Sancti in terram suam (Ps 61:7)	248^v B					SS general mat
Sancti qui per fidem vicerunt (Heb 11:33-34)						
VR Steterunt contra hostes (Sap 11:3)	94^v A	197 A				S Fructuosi Aep mat
VR Sancti qui sperant in Domino						
RS Suscipiunt sancti securi						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Sanctificabo te Iherusalem (IV Esd 2:10,12)						
VR Nomen eternum dabo (Apoc 2:17 ?)	263^v sn					sacr bas mat
Sanctificamini odie (Ex 19:15)						
VR Omnes gentes plaudete manibus (Ps 46:2)	67^v A	113^v *				vesp Nat Dni tert
Sanctificate diem festum (Ier 17:24-26)						
VR Reges Tarsis et insule (Ps 71:10)	87 B	169^v *				Apparit Dni mat
Sanctificavit rex templum (II Par 1:6,8; 6:17, 20,26-27)						
VR Stetit rex ante altare (III Reg 8:22)	260^v B					sacr bas mat
VR Si quis cognoberit (III Reg 8:38)	260^v B					"
Sanctis ab altissimo conceditur (?)						
VR Adduxit eos in montem (Ps 77:54)	101^v B	219 B				S Dorote mat
Sanctis ab altissimo dicebitur (Mt 25:34,36)						
VR Beati qui persecutionem (Mt 5:10)	219 A					SS Simonis et Iud apost mat
VR Esuribi et dedistis (Mt 25:35)			3 109 A			de sanctis mat
Sanguis innocens et iustus (?)						
VR Effuderunt sanguinem eorum (Ps 78:3)	91^v B					Allis Infant mat
Sapientia Dei super lapides (?)						
VR Deus sapientia fundabit (Prov 3:19)	292^v B					unoq Dom mat
			6 126 B			Dom VIII quot mat
					T35.4 133^v L	Dom XI quot mat

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Sapientia Domini intelexerunt (Prov 7:4; 3:4)						
VR Quoniam observaberunt iudicium (Prov 2:9)	227 X		BM45 69^{v} X			SS Iusti et Pastoris mat
Sapientia replebit os eius (?)						
VR Dedit ei Dominus sapientiam (?)	245^{v} B		BM45 84 B			S Martini Aep mat
VR Sapientiam eorum enarrent						
RS Qui non aversi sunt a Domino						
Sapientiam suam Deus revelabit (?)						
VR Adtendite ad me popule (Is 51:4)	55^{v} A	84^{v} A				post Dom IV Adv mat
Satiabi omnem sitientem (Ier 31:25-26)						
VR Ego dormibi et quiebi (Ps 3:6)	181 B				T35.4 7 L	Res Dni 3 mat
VR Scindite corda vestra						
RS Querite me in angustia						
Scio Domine quia morti (Iob 30:23-24)						
VR Si ascendero in celum (Ps 138:8)	156 B					XLma 6 II sext
Scio Domine quia nichil in terra (Iob 5:6-7)						
VR Ego vero deprecabor (Iob 5:8)					Sant 224 B	post nocturnos
			BM51 171 B			nocturnos Dom de XLme
VR Scio quod redemptor meus vivat						
RS Omnes adversarii mei persequuti						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Secundum divitias gratie						
RS Elegit eos Deus ante mundi						
VR Secundum multitudinem miserationum tuarum						
RS Exaudi me Domine quoniam benigna est						
VR Secundum multitudinem misericordie						
RS Convertere Domine Deus animas						
VR Sed exibete vosmedipsos						
RS Ecce nunc tempus acceptavile						
VR Sed in omni oratione						
RS Gaudete in Domino semper						
Sedet rex in trono (III Reg 2:12; 8:56)						
VR Dominus regnabit decorem (Ps 92:1)	86 B	166 B				Apparit Dni mat
Servi Dei benedicite (Dan 3:85)						
VR ?			BM51 166^{v}			med noct de virginibus
VR Servite Domino in timore						
RS Adprendite disciplina nequando						
VR Sessionem eorum						
RS Conclusit vias meas inimicus						
Si adprenderentur peccata mea (Iob 6:2-3)						
VR Quoniam sagitte Domini (Iob 6:4)					Sant 224 G	post nocturnos
			BM51 171 G			nocturnos Dom de XLme

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Si affiget homo Deum (Mal 3:8)						
VR Vos maledicti estis (Mal 3:9)	159 A					XLma 6 IV mat
Si ambulaverimus in viis (?)						
VR Benedictus Dominus qui magnus (Tob 13:1-2)				36 K		XLma 3 II sext
VR Si ascendero in celum						
RS Scio Domine quia morti						
Si celum et celi celorum (II Par 6:18-19)						
VR Fiat auris tua (II Esd 1:6)	262^v B					sacr bas mat
VR Si celum et celi celorum						
RS Oravit Salomon dicens						
Si consurrexistis Christo (Rom 6:8-9)						
VR Accedite ad Dominum (Ps 33:6)	180^v A				T35.4 6^v L	Res Dni 2 mat
Si Deus pro nobis (Rom 8:31)						
VR Et effundite coram illo (Ps 61:9)	239^v A					SS Cosme et Damiani mat
					T33.3 12^v *	de sanctis tert Dominicale
Si diluculo surrexeris (Iob 8:5-6)						
VR Si iniquitatem que est (Iob 11:14)	120 B					XLma 6 IV mat
Si dixerimus quia peccatum (I Io 1:8-9)						
VR Hec scribo vobis ut non peccetis (I Io 2:1)				34^v H		XLma 3 II mat

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Si dixero consolabitur(Iob 7:13-14,21)						
VR Saccum consui super caput (Iob 16;16)	130^v B					XLma 3 sabb mat
VR Si fuerint peccata						
RS Lavamini mundi estote						
VR Si iniquitatem que est						
RS Si diluculo surrexeris						
VR Si non preposuero						
RS Si oblitus fuero tui						
SI oblitus fuero tui (Ps 136:5-6)						
VR Si non preposuero (Ps 136:6)				49^v H		XLma 3 sabb sext
VR Si quis cognoberit						
RS Sanctificavit rex templum						
VR Si quis sermonem meum						
RS Amen amen dico wobis quia qui verbum						
VR Si simplex fueris						
RS Ora Dominum ante lucem						
VR Si vere utique iustitiam						
RS Haec dicit Dominus congregamini						
Si vis Domine potes me salvare (Mt 8:2)					T33.3	
VR Domine non sum dignus (Mt 8:8)					30^v sn	ordo ad non
VR Si volueritis et audieritis me						
RS Audite me rectores						
RS Hec dicit Dominus si custodieritis						
RS Pepercit Dominus populo suo						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Sicut cerbus desiderat ad fontes						
RS Anima mea desiderat te Deus						
VR Sicut dilexit me Pater						
RS Ego elegi vos dicit Dominus						
VR Sicut lilia munda						
RS Speciosi facti sunt sancti						
VR Sicut miseretur pater						
RS Non secundum peccata nostra						
Sicut onus grave (Ps 37:5,18)						
VR Cor meum conturbatum (Ps 37:11)	138^{v} D					XLma 4 V mat
Simile est regnum (Mt 25:1)						
VR Media nocte clamor factus (Mt 25:6)					Sal 151^{v} A*	med noct
			BM51 166^{v} A			med noct de una virgine
VR Sine iniquitati						
RS Vindica causum meam						
VR Sit auris tua intendens						
RS Domine ne intendas in delicta						
VR Sit nomen Domini benedictum						
RS Benedictus Dominus in eternum						
RS Corona sanctorum timor Dei						

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* VR on fol. 160.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Speciem et pulcritudinem tuam intende						
RS Columba mea quam pulcra es						
RS Iam adspirat dies						
RS Veni sponsa mea						
Speciosa et decora facta es (Cant 7:6; Eccli 24:21)						
VR Vox enim tua dulcis (Cant 2:14)	48^{v} A					S Leocadie mat
Speciosi facti sunt sancti (?)						
VR Sicut lilia munda (?)	90 B					S Iuliani mat
Speciosi facti sunt sancti (?)						
VR Sicut lilia munda (?)		177 sn				"
VR Sperate in eum						
RS Mane nobiscum Domine						
RS Spes nostra in Deo est						
Spes nostra in Deo est (Ps 61:8)						
VR Sperate in eum (Ps 61:9)			BM51 175^{v} F		Samt 217^{v} F	nocturnos fer V
					Sal 154^{v} F 169^{v} F	" nocturnos in Lazaro
VR Ecce Deus noster					T33.3 31 sn	de XL [ad non ?]
VR Spiritum rectum innoba						
RS Cor mundum crea in me Deus						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Spiritus Domini spritus vite (Ez 1:20)						
VR Verbo Domini celi (Ps 32:6)					T35.4 69 M	let apost sabb mat
Spiritus Domini super me (Is 61:1-3)						
VR Misit me Dominus sanare (Is 61:1)	213 A		BM45 16^{v} A			nat S Iohannis mat
VR Spiritus Domini super me						
RS Misit me Dominus sanare						
Spiritus Sanctus de caelo descendit (Act 2:2,4)						
VR Apparuerunt illis dispertite (Act 2:3)	209 B				T35.4 74^{v} L	Pentecost mat
VR Spiritus Sanctus de caelo descendit						
RS Disciplina et sapientia replebit						
VR Spiritus Sanctus superveniet						
RS Missus est a Deo angelus Gabriel						
Splendet hodie celum (?)						
VR Omnes gentes plaudete manibus (Ps 46:2)	71 B	124^{v} B				Nat Dni mat
VR Spoliabit me gloria mea						
RS Ingressus inimicus manu potenti						
Stabat Maria ad monumentum (Io 20:11-12,14,18)						
VR Dixit Ihesus Marie mulier (Io 20:15)	181^{v} A				T35.4 7^{v} L	Res Dni 4 mat
Stellam quam viderant (Mt 2:9-10)						
VR Invenerunt puerum cum Maria (Mt 2:11)	86 B	167 B			T35.7 119 L ?	Apparit Dni mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Stephanus vidit celos (Act 7:56,16; Esth 7:3)						
VR Dum lapidaretur Stephanus (Act 7:60)	74 D	132 B				S Stephani mat
VR Steterunt contra hostes						
RS Propter honorem nominis						
RS Sancti qui per fidem vicerunt						
VR Stetit rex ante altare						
RS Sanctificavit rex templum						
Subito vulneravit me (Iob 16:8-9)						
VR Custodi me Domine de manu peccatoris (Ps 139:5)				102^{v} H		XLma 6 III sext
VR Subito vulneravit me						
RS Ecce factus sum omnibus inimicis						
Subveni Domine quia conturbatur (?)						
VR Ad te lebamus oculos (Ps 122:1)	255^{v} A					let de clade
Super acerbum lapidum (?)						
VR Quid retribuam Domino (Ps 115:12)	74 A					S Stephani mat
Super lapidem sepulcri (Mt 28:2)						
VR Venite et videte locum (Mt 28:6-7)	182 A				T35.4 8 M	Res Dni 5 mat
Super muros tuos Iherusalem (Is 62:6)						
VR Beati qui habitant in domo (Ps 83:5)	263 A					sacr bas mat
Super omnia ligna campi (Ez 31:5-7)						
VR Favum mellis distillant (Cant 4:11; Deut 32:34)	291 A					unoq Dom mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Surgam et ibo ad patrem (Lc 15:18)						
VR Non sum dignus ut curi filius meus (Mt 8:8 ?)			3 172^v B			quot fer III mat
Surge inluminare Iherusalm (Is 60:1,18,21,13,19)						
VR Aperientur porte tuae iugiter (Is 60:11)	269^v A					rest bas mat
VR Surge propera						
RS Egredere inter lilia obbaca						
Surget dux de tribu Iuda (I Mach 3:19)						
VR Minimus erit in mille (Is 60:22)	43^v B	50 B				post Dom II Adv mat
Suscdperunt me sicut leo (Ps 16:12-13)						
VR Circumdederunt me sicut apes (Ps 117:12)	134^v A					XLma 4 II mat
Susceperunt me sécut leo (Ps 16:12-13)						
VR Custodi me Domine ut pupillam (Ps 16:8)				75 H		XLma 5 II tert
Suscipe me Domine ut quum fratribus (Passio)						
VR Tu es enim Christus (Passio)	77 A	141 *				S Ioannis Apost mat
Suscipiamus regnum Dei nostri (Dan 7:18,22,27)						
VR Quis est iste rex glorie (Ps 23:10)	65^v A	108 A				post Dom V Adv mat
Suscipiunt sancti securis (?)						
VR Sancti qui sperant in Domino (Is 40:31)			BM45 112 C			S Eufemiae mat
VR Suscitatur falsiloquus						
RS Ecce nunc venit in me dolor meus						

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* VR missing.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Suscitavit Dominus regem (Eccli 24:34-36)						
VR Gloriosus est aspectus eius (Is 52:14-15)	86^v D	168 *			T35.7 120 L	Apparit Dni mat
Suspiro ego et gemeo (Iob 3:24-26)						
VR Ve misero michi (Ier 45:3)					Sant 224^v A	post nocturnos
			BM51 171 A			nocturnos Dom de XLme
VR Tacui semper silui						
RS Timor quem timebam						
Tedet anima mea vite mee (Iob 10:1,6,4)						
VR Instauras testes tuos (Iob 10:17)	123^v B					XLma 2 sabb mat
VR Tetendit arcum suum						
RS Ingressus inimicus manu potenti						
VR T[h]ronus tuus						
RS Domine qui abitas						
VR Tibi derelictus est pauper						
RS Qui sedes super thronum						
VR Timebunt qui ab occidente						
RS Ecce quemadmodum						
Timete me dicit Dominus (Ier 31:34)						
VR Custodite leges meas (Lev 18:5)	112^v B					XLma 1 IV sext

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* VR illegible.

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Timor et tremor						
RS Meditatus sum nocte						
Timor quem timebam (Iob 3:25-26)						
VR Tacui semper silui (Is 42:14)	113^{v} B					XLma 1 V mat
Tota die contristatus (Ps 37:7-8)						
VR Incurbatus sum et humilliatus (Ps 37:9)				54 H		XLma 4 II sext
VR Tota die iustus						
RS Letabitur iustus in Deo						
Tradiderunt me in manus impiorum (Iob 16:12,15, 17-18)						
VR Aperuerunt contra me inimici (Iob 16:11)				81 H		XLma 5 IV mat
Tradiderunt me in manus impiorum (Iob 16:12,15, 17-18)						
VR Circumdederunt me sicut apes (Ps 117:12)	165^{v} A					XLma 6 VI mat
II Multiplicati sunt super capillos (Ps 68:5)	165^{v} sn					"
VR Tu autem Domine exercituum						
RS Adtende Domine ad me						
VR Tu autem Domine ne elonge						
RS Deus meus ne elonges						
Tu Domine dinumerasti (Iob 14:16-17)						
VR Verebor omnia opera mea (Iob 9:28)	129 B					XLma 3 V mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Tu Domine susceptor meus es (Ps 3:4)						
VR Misericordia mea et refugium meam (Ps 143:2)			BM51 173^{v} B		Sant 216^{v} B	nocturnos fer II
					Sal 175 B	"
					168^{v} B	nocturnos Dom de med
Tu Domine virtutum cum tranquilitate (Sap 12: 18-20)						
VR Aperi manuum tuam (Ps 144:16)	129 A					XLma 3 V tert
VR Tu es Deus et in te est Deus						
RS Deus qui das locum penitentie						
RS Venisti Domine et affacie tua						
VR Tu es Deus salbator meus						
RS Ostende in me Domine bonitatem						
VR Tu es enim Christus						
RS Suscipe me Domine ut quum fratribus						
Tu es Petrus (Mt 16:18)						
VR Quocumque ligaberis super terram (Mt 16:19)	103^{v} B	224 B				Cat S Petri mat
	263^{v} sn					sacr bas mat
VR Tu filia Syon summe						
RS FActa est Syon sicut avis volans						
VR Tu formasti me						
RS Patientiam habe in me						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Tu subveni oppressis						
RS Consolare Domine contritos corde						
VR Tunc aperientur oculi						
RS In tempore adventus Domini						
Tuus Domine sermo qui sanat (Sap 16:12-13)						
VR Dominus mortificat (I Reg 2:6)	280 A					defunctis mat
			BM51 196^{v} A			defunct sacerd mat
Una sabbatorum cum sero (Io 20:19-20; Mt 28:10)						
VR Apparuit Dominus Ihesus (Io 20:26)	187^{v} A				T35.4 18 L	Dom de oct Pasc mat
Unde mici adfuit (Lc 1:43-44)						
VR Ecce facta est (Lc 1:44)	213^{v} B		BM45 18 B			nat S Iohannis mat
Universus populus ascendite (?)						
VR Omnes gentes plaudete manibus (Ps 46:2)	106 A	230 A				Carnes Toll mat
Unusquisque se ad proximo (Ier 9:4-5)						
VR Custodite vos a murmuratione (Sap 1:11)	132 B					Dom de med mat
					T33.3 22 sn	[de XL] Dominicale
Unusquisque se a proximo (Ier 9:4-5)						
VR In labiis suis indulcat (Eccli 12:15)				97^{v} K		XLma 6 II sext

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Usquequo Domine non parcis (Iob 7:19)						
VR Peccavi Domine peccavi (Or Man 16)	118 B					XLma 2 II mat
VR Ut edificentur muri						
RS Benigne fac Domine						
VR Ut quid Domine repellas						
RS In via quam ambulabam						
VR Ut quid in contemtione						
RS Converte nos Deus ad te						
Ut quid reppulisti nos Deus (Ps 73:1-2)						
VR Salba plebem tuam (Ps 27:9)				49 H		XLma 3 sabb tert
VR Ve misero michi						
RS Suspiro ego et gemeo						
Ve nobis qui diligimus (?)						
VR Dies ille dies ire (Soph 1:15)			7 29^{v} sn			defunct aep mat
Ve nobis quoniam peccabimus (Thr 5:16-18)						
VR Peccabimus in conspectu (Esth 14:6)				46 H		XLma 3 VI mat
VR Venatione ceperunt						
RS Co[n]locaberunt me quasi signum						
VR Venerunt cuncti senes						
RS Perfectum est templum						
Veni clementissime Domine succurre (?)						
VR Respice in servos tuos (Ps 89:16)	67 B					Adv ad tert

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Veni de Livano sponsa						
RS Egredere inter lilia obbaca						
Veni sponsa mea (Cant ?)						
VR Speciem et pulcritudinem tuam intende (Ps 44:5)	101 B					S Agate mat
		70 A				S Eolalie mat
VR Veniam in Syon						
RS Haec dicit Dominus iustitia mea						
Venientes de regione (?)						
VR Omnes gentes plaudete manibus (Ps 46:2)	30 A	5^{v} A				S Aciscli
VR Veniet Dominus cum laude						
RS Ecce veniet nobis salus a Domino						
Veniet Dominus et apparebit (?)						
VR Et levabit signum (Is 11:12)	32^{v} B	15^{v} B				Adv fer ? mat
Venisti Domine et affacie tua (Is 64:3-4)						
VR Tu es Deus et in te est Deus (?)	69^{v} D	119^{v} A				Nat Dni mat
VR Venite adoremus						
RS Convertamur ad Dominum Deum						
Venite benedicti patres mei (Mt 25:34)						
VR Esurivi enim et dedistis (Mt 25:35)		214^{v} A				S Tirsi mat
VR Vos qui sequuti estis (Mt 19:28)	100^{v} A					"
II Beati qui persequutionem (Mt 5:10)	100^{v} A					"
			BM51 181^{v} A			sanctis mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Venite et audite Alleluia (Ps 65:16)						
VR Venite fili audite me (Ps 33:12)	292 B					unoq Dom mat
			6 139^{v} B			Dom IX quot mat
					T35.4 113 L	Dom VI quot mat
VR Venite et videte locum						
RS Super lapidem sepulcri						
VR Venite exultemus						
RS Convertamur ad Dominum Deum						
RS Deprecemur Dominum et placabilis						
RS Regnabit Dominus Deus noster						
VR Venite filii audite me						
RS Bonum est sperare in Domino						
RS In lege Domini meditemur						
RS Venite et audite alleluia						
VR Verbo Domini celi						
RS Spiritus Domini spiritus vite						
VR Verbum dulce						
RS In omni loco oculi Dei						
VR Verbum iniquum						
RS Omnes amici mei inluserunt						
VR Verebor omnia opera mea						
RS Tu Domine dinumerasti						

	AL	A30	Silos	BN10110	Other Sources	Liturgical mAssignment
Via veritas et vita (?)						
VR Beati qui persecutionem (Mt 5:10)	219 A					[S Christophori et com]mat
VR Viam iniquitatis amobe a me						
RS Alleluia vide humilitatem meam						
Vide Domine quoniam tribulor (Thr 1:20-21)						
VR Deducant oculi mei lacrimas (Ier 9:18)	91ᵛ B	183 B				Allis Infant mat
VR Vide humilitatem						
RS Alleluia iudicia iudicium						
RS Delicta iubentutis et ignoratie						
RS Dimitte me Domine ut plangam						
RS Domine ne in ira tua						
RS Quare non tollis peccatum meum						
RS Repleatur os meum Deus						
VR Vide Iherusalem						
RS Ecce per omnes semitas						
Videbitis hodie mirabilia (?)						
VR Hic est filius meus dilectus (Mt 3:17)	80ᵛ A	152 B				Circumcis Dni mat
Videte magnalia Dei (Ex 14:13-14)						
VR Laudate Dominum omnes gentes (Ps 116:1)	184 B				T35.4 11 L	Res Dni 10 mat
VR Videte nequando adgraventur						
RS Vigilate et orate ne intretis						

	AL	A30	Silos	BN10110	Other Sources]	Liturgical Assignment
VR Vidi in celo turbam magnam						
RS Sancti qui certamen habuerunt						
VR Vidi in Syon turbam						
RS Sancti qui certamen habuerunt						
Vigila Domine super oves (Io 10:10)						
VR Custodi nos Domine ut pupillam (Ps 16:8)			BM51 166^{v} F		Sant 212^{v} F	med noct
					Sal 151 F	"
Vigilate et orate dicit Dominus (Mc 13:35-36; Lc 18:1)						
VR Dominus Ihesus Xristus loquutus est					Sant 212 A	med noct
					Sal 150 A	med noct de XLme
			BM51 167 A			med noct de XLme Dominicis
Vigilate et orate ne intretis (Mt 26:41)						
VR Videte nequando adgraventur (Lc 21:34)					Sant 212^{v} F	med noct
					Sal 151^{v} F	"
Vincula sanctorum iam solute sunt (?)						
VR Qui sunt isti qui ut nubes (Is 60:8)	248 sn					SS general mat
			BM45 2 B			S Quirici mat

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Vindica causam meam (Ps 42:1)						
VR Sine iniquitati (Ps 57:5-6)				80 H		XLma 5 III sext
Vir Dei sanctus dum aspiceret (Passio)						
VR Mici absit gloriari (Gal 6:14)	40^v B					S Andreae Apost mat
VR Vir Dei sanctus dum aspiceret						
RS Vir iste loquutus est						
Vir dilectus a Deo (Eccli 45:1)						
VR Homo iste in vita sua (Eccli 48:15 ?)	251^v B					uno iusto
					BN13060 169 B	S Emiliani mat
VR Vir iste conservabit legem						
RS Vir iste in populo suo						
Vir iste in populo suo (II Mach 14:13-14)						
VR Vir iste conservabit legem (Eccli 44:20-21)	251 X					uno iusto
Vir iste loquutus est (Passio)						
VR Vir Dei sanctus dum aspiceret (Passio)	40 B	45^v B				S Andreae Apost mat
VR Virga tua et baculus tuus						
RS Non timebo mala Domine						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
Virgo Israhel speciosa facta es (Cant 7:7)						
VR Dilexisti iustitiam et odisti (Ps 44:8)	254 B		BM51 187^v B			una virgine mat
			3 136^v B			"
			BM45 88^v B			
					BN13060 183 B	Adsum S Mariae mat
			3 184^v sn			"
Viri impii dixerunt opprimamus (Sap 2:1,10)						
VR Hec cogitaberunt et erraverunt (Sap 11:21)	136 B					XLma 4 III tert
Viri sancti germinate (Eccli 24:19 ?)						
VR Florete flores quasi lilium (Eccli 39:19)	241 B					SS Vinc,Sav,et Cris mat
VR Germinate iusti (Eccli 39:19)					SJP 8 B	SS Emeteri et Celedoni mat
Viri sancti qui habitatis (Bar 1:13 ?)						
VR Vos sancti Domini (Is 61:6)	248^v A					SS general mat
	265 sn					sacr bas mat
Viri sancti vobis apertum (IV Esd 8:52-54)						
VR Ecce quam bonum (Ps 132:1)	239 A		BM45 132^v A			SS Cosme et Damiani mat
Virtus nostra Domine (?)						
VR Ad te lebamus oculos (Ps 122:1)	275 A					infirmis mat
VR Erans bracium (Is 33:2)			3 53 A			"
VR Infirmorum adiutor (?)			BM51 189 A			"
			7 6^v A			"

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Visitabit Dominus gregem suum						
RS Exulta satis filia Syon						
Vivit anima mea Deus (Ps 118:175)						
VR Erravi sicut ovis (Ps 118:176)			BM51 176^{v} C		Sant 218 C	nocturnos sabb
					Sal 157 C	"
					169 C	nocturnos Dom de med
VR Vivo ego dicit Dominus						
RS Habitatores Iherusalem crucifigent						
Vocem audivi flentis (Apoc 18 ?)						
VR Inter vestibulum et altare (Ioel 2:17)				48^{v} H		XLma 3 sabb mat
VR Volabunt in navibus						
RS H[a]ec dicit Dominus pertransibunt in mari						
Volungarie sacrificabo tibi (Ps 53:8-9)						
VR Deus meus es tu (Ps 117:28)	294^{v} A					nocturnos et mat ora diei Dom
VR Vos estis genus						
RS Oves mee et oves gregis mei						
VR Vos maledicti estis						
RS Si affiget homo Deum						
VR Vos qui sequuti estis						
RS Venite benedicti patris mei						

	AL	A30	Silos	BN10110	Other Sources	Liturgical Assignment
VR Vos sancti Domini						
RS Viri sancti qui habitatis						
VR Vox Domini in virtute						
RS Inter ramos arborum avium						
VR Vox enim tua dulcis						
RS Speciosa et decora facta es						
Vox filie Syon clamantis (Ier 4:31; 5:1)						
VR Defecerunt oculi mei in eloquium (Ps 118: 82)	91 B	182 B				Allis Infant mat
Vox in rama audita est(Ier 31:15)						
VR Plorans plorabit in nocte (Thr 1:2)	91 A	181 A				Allis Infant mat
Vox quam audistis ab initio (I Io 2:24,28)						
VR Estote invicem benigni (Eph 4:32)	67^{v} A					Adv ad tert
Zaccarias sacerdos dum in ordinem (Lc 1:8,19,13, 17)						
VR Multi in nativitate eius (Lc 1:14-15)	212^{v} B		BM45 16 B			nat S Iohannis mat

SUMMARY BIBLIOGRAPHY

In addition to works cited in the text, the following list contains only works related more or less directly to the subject at hand or of particular interest with respect to Mozarabic music. For further bibliographical information, the reader is referred to the items by Millares Carlo and Mora Ontalba cited below.

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Abstract

An examination of MSS containing Mozarabic respond verses with notation shows that the so-called northern sources transmit two clearly distinguishable traditions for these melodies. The two traditions correspond to two regions in northern Sapin: one the kingdom of León, the other the Ebro river basin above and below Logroño, known as the Rioja, plus neighboring Castile. The León tradition is the more developed of the two in that, although the melodies clearly correspond to those in the Rioja MSS, the formulas are somewhat more elaborate and more consistently applied. There are seven distinct tones which occur more than once in the León sources, but two of these appear much more frequently than the others (227 and 150 times respectively in the León Antiphoner). The application of the more common melodies to their texts, especially in the León sources, follows clearly defined principles similar to those embodied in the Gregorian responsoria prolixa in that the melodies are generally bipartite, certain formulas remaining fixed while others are adjusted to the structure of the text involved. Adjustments are made by the addition of puncta and by the suppression, contraction and division of other elements. Even the adjustable formulas, however, are modified within rather narrowly drawn boundaries. Within these boundaries, the accentuation of the text is clearly the guiding principle. The text also exercises a strong influence over the melody in its grammatical construction, for clauses and phrases in the text are punctuated through the introduction of secondary mediants and intonations in the melody.

The sources generally identified with Toledo do not present a unified practice with respect to these melodies either. Those with northern notation follow the Rioja tradition. But those with Toledan notation transmit two traditions distinct from both traditions of the north. They correspond to the two

liturgical traditions embodied in the Toledo MSS and differ markedly from each other and from the tones found in the north. In general, the psalmody of the Toledo sources is much less elaborate and systematic than that of León.

A study of pactual monasticism by Charles Julian Bishko provides evidence for linking the ecclesiastical traditions of Castile and the Rioja to each other and to Galicia at the exclusion of León and the remainder of Spain. Thus, the Rioja tradition may have had its origins in Galicia and been transplanted to Castile by the latter's Gallegan monastic colonizers.

A comparison of the northern MSS with those containing Toledan notation but the same liturgical tradition suggests that the responsorial psalm tones were transmitted orally well after the Toledan and northern notations became distinct. This, in turn, must have been well after the Moslems had gained control of the greater part of the peninsula, the Toledan notation being Mozarabic properly so called and the northern notation being the product of Christian Spain. The more elaborate character of psalmody in the north is perhaps due to the greater accessibility of this region to the influences of the rest of the Christian world.